

# AMERICAN COUNTRY HOMES

AND THEIR

# GARDENS



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American Country Homes  
and Their Gardens













“BLAIR EYRIE”

LOOKING UP TOWARD THE HOUSE FROM THE GARDEN

From a Water Color by Horace C. Dunham



Quarto  
NA  
'6710  
.A43X

THE JOHN C. WINSTON COMPANY

# American Country Homes and Their Gardens

Edited by John Cordis Baker

Introduction by Donn Barber



Philadelphia

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Garden**

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## Contents

	PAGE
A CALIFORNIA HOME IN SANTA CLARA COUNTY.....	181-184
A COLONIAL HOUSE AT DEVON, PENNSYLVANIA	
Percy Wilson, Esq., Owner.....	145-146
A COLONIAL HOUSE AT RADNOR, PENNSYLVANIA	
Ledyard Heckscher, Esq., Owner.....	147-148
A DESIGN FOR AN ARTIST'S HOUSE.....	131-133
A HOUSE AT BERNARDSVILLE, NEW JERSEY	
Thomas Hunt, Esq., Owner.....	170-172
A HOUSE AT BROOKLINE, MASSACHUSETTS .....	127-130
A HOUSE AT WYNNEWOOD, PENNSYLVANIA	
Arthur P. Baugh, Esq., Owner.....	69-71
A HUNTING LODGE AT AIKEN, SOUTH CAROLINA.....	18-20
A RESIDENCE AT SWARTHMORE, PENNSYLVANIA	
Mrs. J. N. Beistle, Owner .....	60-61
"ASHFORD," BELLE HAVEN, CONNECTICUT.....	119-122
"BEAULIEU," CUPERTINO, SANTA CLARA COUNTY, CALIFORNIA	
The Residence of C. A. Baldwin, Esq. ....	215-221
"BELLEFONTAINE," AT LENOX, MASSACHUSETTS	
Giraud Foster, Esq., Owner.....	160-169
"BILTMORE," ASHEVILLE, NORTH CAROLINA	
The Residence of George W. Vanderbilt, Esq.....	123-126
BROOK FARM, TUXEDO PARK, NEW YORK	
Estate of Richard Delafield, Esq.....	226-227

## CONYERS MANOR, GREENWICH, CONNECTICUT

Estate of E. C. Converse, Esq. . . . . 222-225

## EXAMPLES OF COLONIAL HOMES AND GARDENS OF MARYLAND AND DELAWARE . . . . . 51-59

## "FAULKNER FARM," BROOKLINE, MASSACHUSETTS

Hon. Charles F. Sprague, Owner . . . . . 108-118

## "GREEN HILL," THE OLD GODDARD MANSION AT BROOKLINE, MASSACHUSETTS

Miss Julia Goddard, Owner . . . . . 154-155

## "HAMPTON," AN OLD COLONIAL MANSION AT TOWSON, MARYLAND . . . . . 38-41

## HOUSE AND GARDEN NEAR WINDSOR, VERMONT

Charles A. Platt, Esq., Owner . . . . . 134-138

## "KATE'S HALL," CHESTNUT HILL, PHILADELPHIA

The Residence of Joseph S. Clark, Esq. . . . . 139-144

## "MAXWELL COURT," ROCKVILLE, CONNECTICUT

The Residence of Francis T. Maxwell, Esq. . . . . 91-98

## "MIRAVISTA" AT MONTECITO, SANTA BARBARA COUNTY, CALIFORNIA . . . . . 210-211

## "MOHICAN COTTAGE," BOLTON-LANDING-ON-LAKE-GEORGE, NEW YORK

William K. Bixby, Esq., Owner . . . . . 32-37

## OLD GARDENS AT CAMDEN, SOUTH CAROLINA . . . . . 191-196

## "RENEMEDE," A HOUSE AND GARDEN AT BERNARDSVILLE, NEW JERSEY

H. J. Hardenbergh, Esq., Owner . . . . . 99-101

## RESIDENCE AT JERSEY CITY, NEW JERSEY

H. C. Bennett, Esq., Owner . . . . . 212-214

## RESIDENCE AT WESTBURY, LONG ISLAND

Herman B. Duryea, Esq., Owner . . . . . 21-25

## RESIDENCE AND GARDENS AT NEWPORT, RHODE ISLAND

Mrs. Richard Gambrell, Owner . . . . . 102-107

## RESIDENCE AT ST. JAMES, LONG ISLAND

Stanford White, Esq., Owner . . . . . 204-209

## "RINGWOOD MANOR" AND ITS GARDENS, PASSAIC COUNTY, NEW JERSEY

The Residence of Abram S. Hewitt, Esq. . . . . 185-190

## "SEVENOAKS," AN ARCHITECT'S GARDEN AT GERMANTOWN, PHILADELPHIA

Frank Miles Day, Esq., Owner . . . . . 173-178

## "SHERREWOGUE," ST. JAMES, LONG ISLAND

Devereux Emmet, Esq., Owner . . . . . 42-50

## THE GARDENS OF "AVONWOOD COURT," HAVERFORD, PENNSYLVANIA

Estate of Charles E. Mather, Esq. . . . . 26-31

## THE GARDEN AT "BLAIR EYRIE," BAR HARBOR, MAINE

Estate of De Witt Clinton Blair, Esq. . . . . 13-17



	PAGE
THE GARDEN AT "FAIRACRES," JENKINTOWN, PENNSYLVANIA	
John W. Pepper, Esq., Owner.	80-86
THE GARDEN AND GROUNDS OF MT. VERNON, VIRGINIA.....	62-68
THE GARDEN OF "WELD," BROOKLINE, MASSACHUSETTS	
Estate of Captain Larz Anderson	156-159
"THE GARTH," STRAFFORD, PENNSYLVANIA	
Ernest Zantzinger, Esq., Owner.	149-153
THE OLD RED ROSE INN OF "STOKE POGIS," VILLA NOVA, PENNSYLVANIA	
Frederick Phillips, Esq., Owner.	87-90
"THE ORCHARD," SOUTHAMPTON, LONG ISLAND	
James L. Breese, Esq., Owner	197-203
"TWIN OAKS," WASHINGTON, DISTRICT OF COLUMBIA	
The Residence of Mrs. Gardiner G. Hubbard	179-180
"WYCK," AN OLD HOUSE AND GARDEN AT GERMANTOWN, PHILADELPHIA ..	72-79





## Architects Whose Work is Illustrated

	PAGE
<i>Andrews, Jaques &amp; Rantoul</i> .....	13
<i>Ash, Percy</i> .....	26
<i>Barber, Donn</i> .....	222, 226
<i>Boyd, David K</i> .....	69
<i>Carrère &amp; Hastings</i> .....	18, 21, 102, 160
<i>Day, Frank Miles</i> .....	173
<i>Dubring, Okie &amp; Ziegler</i> .....	145
<i>Eyre, Wilson</i> .....	32, 80, 119, 131, 149, 212
<i>Hardenbergh, H. J</i> .....	99
<i>Howell, Jebu</i> .....	38
<i>Hunt, Richard M</i> .....	123
<i>Jackson, W. E</i> .....	60
<i>Lord, Hewlett &amp; Hull</i> .....	170
<i>McKim, Mead &amp; White</i> .....	42, 197, 204
<i>Olmsted Brothers</i> .....	123
<i>Platt, Charles A</i> .....	91, 108, 134, 156
<i>Polk, Willis</i> .....	181, 215
<i>Schweinfurth, J. A</i> .....	127
<i>Zantzinger, C. C</i> .....	139





## Introduction

THE American Country House, intended for occupancy during only a portion of the year, dates as an institution, especially in the Northern States, from about the close of the Civil War. Prior to that time the summer life of the vast majority of our people was little different from their winter life. Those who went into the country for the warmer months, went either as guests to the summer hotel, or as boarders to some farmhouse. The close of the war found many with ample bank accounts and the money which had come easily was easily spent; much of it going into country houses. At this time the so-called "Italian Villa" broke as a wave over this part of the country, with its octagonal rooms, its gingerbread ornaments, its mansard roof. This was followed by the "Queen Anne" style which smothered us under its meaningless complications and intricate excrescences, the tower swearing at the gable, the gable at the oriel, the oriel at the balcony, with no place for the eye to rest, nervous, restless, irrational. Despite Ruskin's dictum, its ornaments were constructed and its construction, instead of being ornamented, was hidden away as something to be ashamed of. Into this nightmare riot a master hand only some twenty years ago, placed a quiet, restful, "all shingle" house which at once brought relief to the trained mind but caused a shock to the layman. Where were the beloved towers and gables, the balconies and finials, the jimcracks galore? Where was his money's worth? But the trained mind carried the day and from that time, in the early eighties, an imaginative yet careful and scholarly development has been carried on by men of recognized training who found that the problem of the Country House was worthy of their attention and study. In this movement the return of the many Americans who have studied in the Ecole des Beaux-Arts and have brought back with them a knowledge and appreciation of logical expression in design has played no small part. To them and their influence is largely due the rational plan to meet individual needs, the logical design to fit the particular site, the common sense use of materials, and the evolution of certain new constructive methods, which, taken together, form a distinctly American solution of the problem of the Country House. The result is that our country houses have a distinction of their own which arouses the respectful admiration of all who are competent to judge of their merits. They faithfully express our modern American civilization and show a certain sensible comfort found in no other land. Our piazza life has much to do

with this, for piazzas are essentially an Americanism. The plan treatment is noteworthy as expressing the peculiar requirements of our American life with its demands for comfort, convenience and a Home.

Strictly speaking, we have not yet developed a distinctively American style of Architecture, and it is an interesting question among critics whether we shall ever do so. A National style presupposes a national community of thoughts, aims, ideals, which with our heterogeneous make-up, seems impossible. And it is fully as interesting a question whether a distinct National style borrowing nothing from other lands is greatly to be desired. A reminiscence of the style of other days, a somewhat foreign accent, is hardly to be deplored in modern Architecture; it rather lends a charm and a mystery to it. Precedent and tradition must of necessity influence good design. Just as every phase of modern life and civilization is dependent upon and traceable to tradition, so we must, logically, build our future on what we have learned in our past. We cannot deny tradition any more than we can deny history. Examples of the past are before us like an open book, they are part of our present life, and nothing less than a cataclysm can break the sequence of evolution in modern Architecture.

This, however, does not mean that we shall servilely copy; that we shall pluck up a building of the English, French or Italian style and plant it bodily in an environment to which it is totally unsuited. Nothing could be more illogical, and yet we have seen it done again and again in the more pretentious of our country houses which approach the proportions of the "Mansion." These are open to the criticism so often expressed of our American Architecture as a whole, that it is an adopted, borrowed, or rearranged European Architecture. This criticism, while perhaps a just one, should not be taken too seriously, for in Architecture as in everything else, it is the results that count and it matters little how the end is reached provided the means be honest. Many of our most successful and best known country houses of the more pretentious type are borrowed inspirations, but their adaptation to our needs and uses shows more cleverness and skill than anything we find in our buildings of a monumental or public character.

To one educated in art matters, the main charm of European Architecture is in its direct and truthful adherence to local tradition. Insensibly the people live with their past. Steady advance is made as time goes on but still they build in the ways of their fathers, better and more beautifully, but always along the lines of tradition. The influence of local materials upon construction is everywhere clear. The result is a quality and seriousness of design which, from the American point of view, may seem somewhat monotonous, but which is, nevertheless, orderly, distinct and quiet. With us this charm is still lacking: we have but little local color. So rapidly have we grown, so breathless has been our haste to advance, that local tradition has obtained no master hold on us. We have everywhere close at hand materials which should be used both for sentimental and practical reasons, and which would produce local types and at the same time lend a local significance to our Architecture. It is not many years since the use of these local materials was a necessity: the cost of bringing materials from a distance was prohibitive. Each section of our country then had its own distinct type of construction. But now, with our network of railways, it is often more expensive to use local materials than those brought from a distance. A house in Maine can, to-day, be more easily and cheaply built of wood from Oregon than of brick manufactured at its doors, and its rooms can be finished



in Gulf Cypress at less expense than in a wood which is native to a Northern State. It is often cheaper to bring limestone from Indiana than to quarry and cut a local stone. Our cheap and comfortable means of traveling induce our people to visit all parts of our own country as well as the Old World, and that which they see abroad they bring back in memory as their inspiration for similar creations at home. All this, with the free use of machinery and the high price of labor, has militated against the use of local and natural resources and has robbed us of our local color. You will find in Connecticut the brother of the house in Illinois and first cousin to the one in Florida.

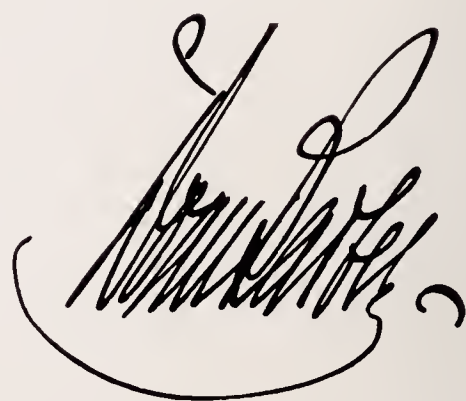
There is no doubt of our strong individuality and seriousness as a nation, nor of our stupendous advances in science, manufactures and wealth, but in art we still lag behind. The very characteristics which have pushed us to the fore in the more exact branches have held us back in art. We have had no time to give it thought; it has been not a necessity, but a luxury. Now, however, under the influence of greater wealth and leisure and a broader education there is everywhere evidence of a desire to beautify our homes, our towns and our cities. This growing desire for the beautiful is the surest sign of our progress in civilization. One of the most marked manifestations of this desire is to be found in the Garden.

In country work Nature should be of the first consideration. The site should control the house, for it is obviously impossible for the house to control the site beyond certain narrow limits. You may torture Nature and pull it into shape to match and frame your Architecture, but your sins will find you out; the result will be failure. Architecture should meet Nature at least half way, the two must go hand in hand and be fused into one harmonious picture. The flux is the Garden. It must be the connecting link between the house and the surrounding landscape and must be studied with relation to both, so as to form a gradual transition from the fixed and formal lines of the one to the free and irregular lines of the other. It must, as well, be suited to the requirements of the occupants of the house; it should be as livable as the house itself and form an open air extension of its rooms and piazzas, growing less and less formal as it leaves the house until it is merged insensibly into the surrounding landscape. The present tendency is toward simplification, and in it is much of encouragement. We have laid by the "Queen Anne" style of garden and are beginning to realize that the old time gardens of our grandfathers were pretty fine things, after all, and that their charm lay largely in their direct simplicity and lack of pretension. We are beginning to appreciate the fact that a whitewashed fence around a modest garden is, after all, a more suitable frame than a monumental balustrade made of terra-cotta in imitation of marble. We are learning that a marble seat and a sun-dial do not of themselves make an Italian Garden and that a cold clean-cut marble pergola is not absolutely necessary to the success of a cottage garden.

Our American landscape is so diverse in its qualities, ranging from the most rugged rock-bound coast and towering mountain ranges through rolling hills to the most pastoral scenes, that the landscape gardener finds variety without limit to inspire him, and unstinted natural material ready at hand. And yet the garden seems to divide itself into two classes, the Formal and the Natural; the one extending the house well into the confines of nature, the other bringing nature well up to the doorstep; the former being appropriate as an adjunct to the more pretentious Country house, which seems unwilling that Nature should in any

way assert her personality within the limits of its own domain, the latter suiting the rambling Cottage, ready to nestle in the heart of Nature and become part of her great whole.

Among the following illustrations we shall find examples of many kinds of Gardens: of the garden so free in its treatment that it seems but a part of the surrounding landscape; of the garden of our grandmothers, with its sweet straightforward simplicity; of the garden inspired by those of Japan, where art is so subtle that formality becomes a part of nature; of the ultra formal garden which is but a mansion in the open. The House, too, is shown in great variety: some which bear the clear impress of foreign inspiration; some of as evident home birth; the house of the last Century and of the Century before and the house of to-day; the house which is a Mansion and the house which is a Home. But in all, both in the House and in the Garden, we shall find evidence that we have learned much of restraint. There is still much to learn, but the trend seems to be in the right direction and the development of something approaching perfection is only a matter of time and opportunity.



# The Garden at “Blair Eyrie”

The Estate of DeWitt Clinton Blair, Esq.

Bar Harbor, Me.

*Andrews, Jaques & Rantoul, Architects*



THE FOUNTAIN



## The Garden at "Blair Eyrie"



THE GARDEN FROM THE FORECOURT





VIEW TOWARD THE TEA-HOUSE



PLAN OF THE ESTATE



## The Garden at "Blair Eyrie"



THE GARDEN FROM THE LOWER DRIVE





VIEW FROM THE TEA-HOUSE

A Hunting Lodge  
At Aiken, South Carolina

Reconstructed and Enlarged for  
Wm. C. Whitney, Esq.

---

*Carrere & Hastings, Architects.*



THE FORECOURT AND THE CARRIAGE ENTRANCE





A VIEW FROM THE PORCH OF THE OLD HOUSE



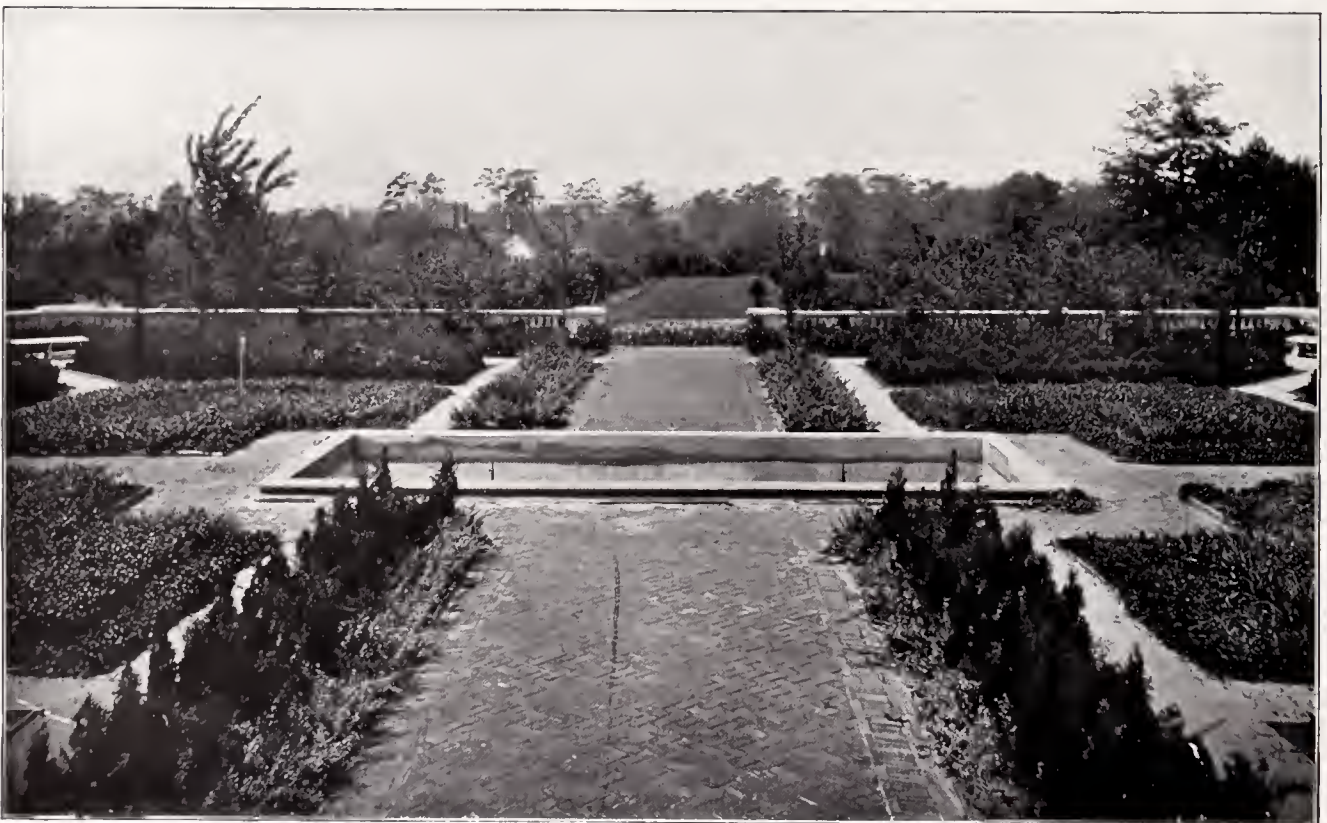
ONE OF THE NEW WINGS



## A Hunting Lodge at Aiken, South Carolina



A VIEW FROM THE CENTRE OF THE GARDEN.  
Showing the Colonnade connecting the old building with the new.

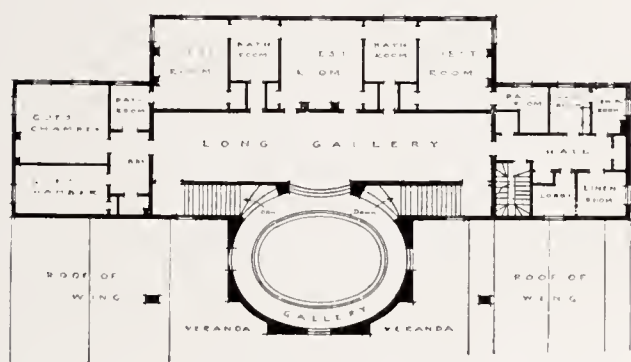


THE MAIN AXIS OF THE GARDEN

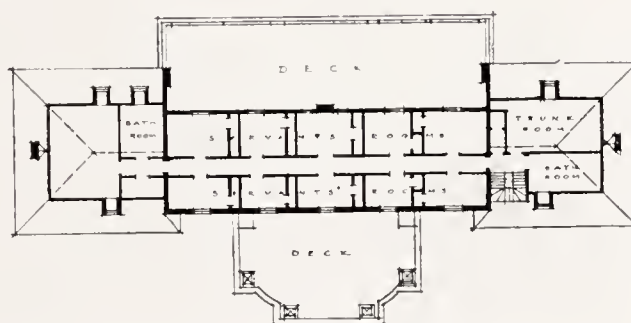
# Residence of Herman B. Duryea, Esq.,

## At Westbury, Long Island

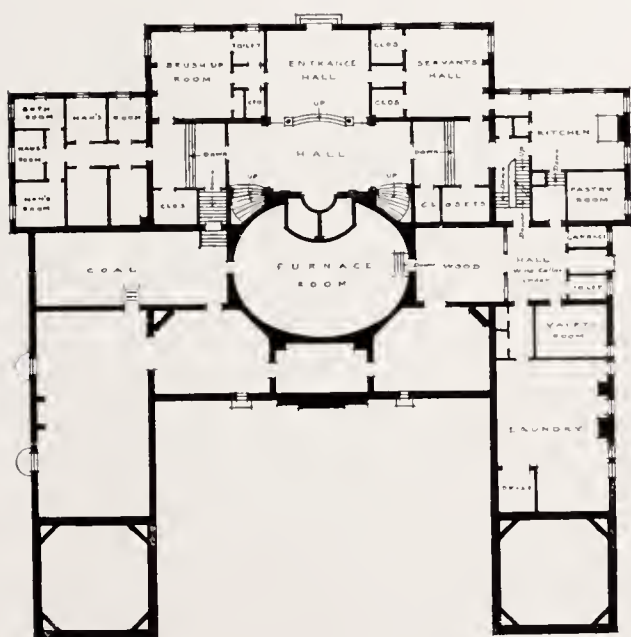
*Carrere & Hastings Architects*



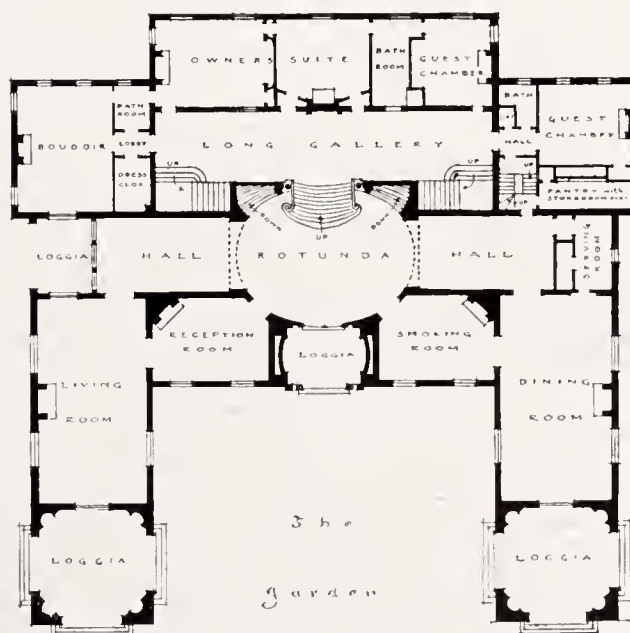
THE SECOND FLOOR PLAN



THE THIRD FLOOR PLAN



THE BASEMENT PLAN



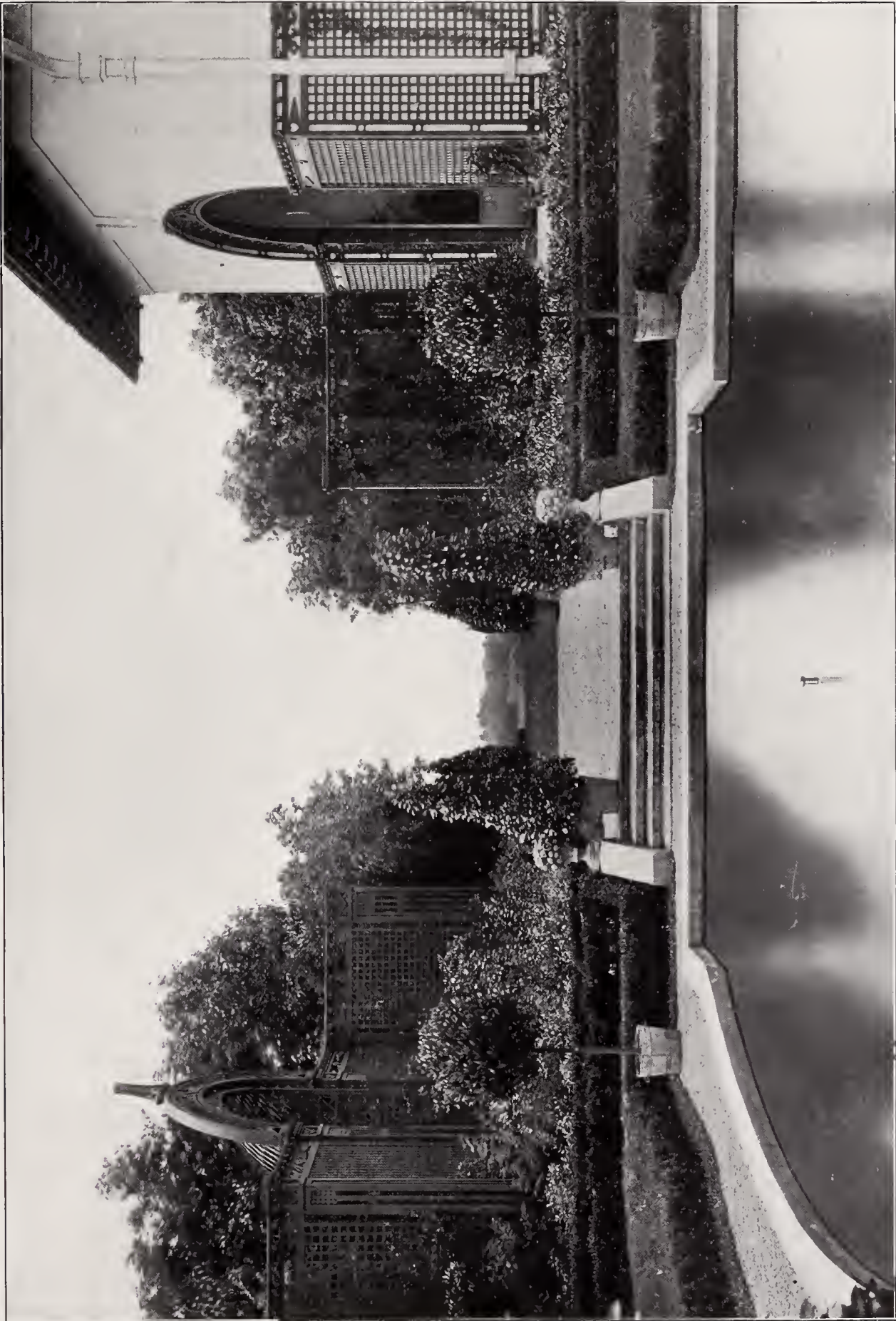
THE FIRST FLOOR PLAN





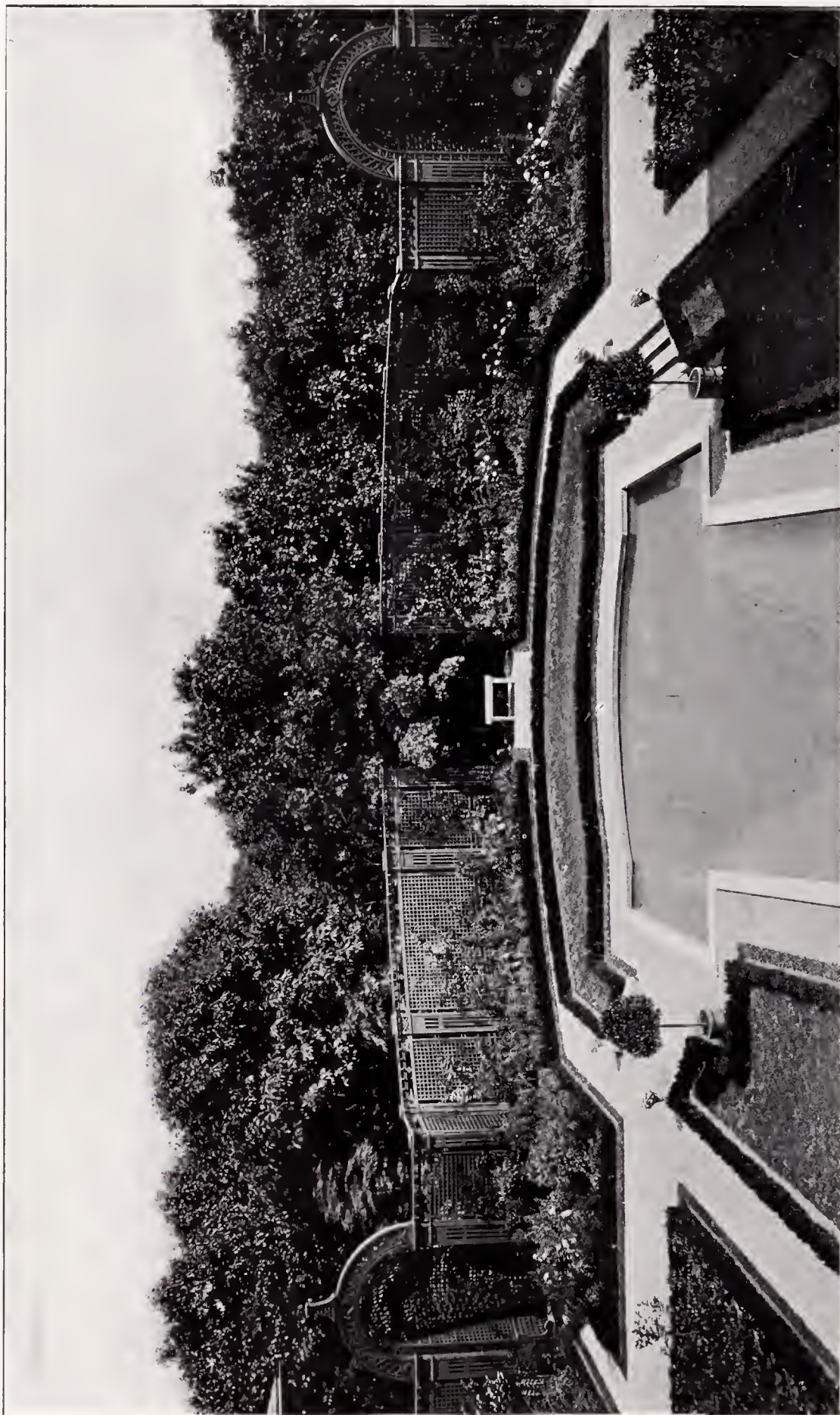
THE GARDEN FRONT OF THE HOUSE





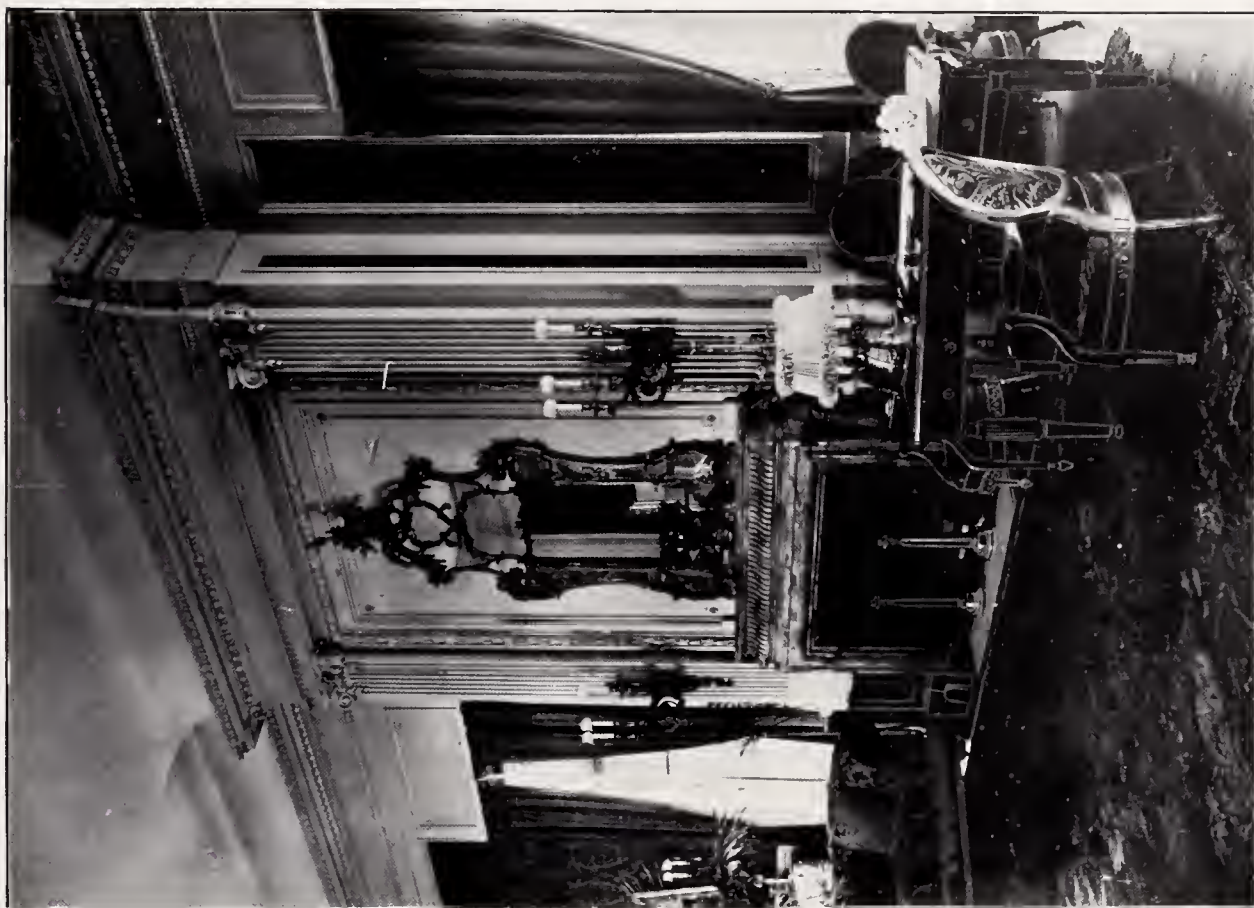
THE VISTA THROUGH THE WOOD





THE GARDEN AND ITS BACKGROUND





A VIEW IN THE LIVING-ROOM



A VIEW FROM THE GARDEN ENTRANCE



# The Gardens of “Avonwood Court”

At Haverford, Pa.,

Estate of Charles E. Mather, Esq.

*Percy Ash, Architect*



THE GARDEN GATE



THE STAIRWAY FROM THE LAWN





THE GATEWAY TO THE LAWN





THE STAIRWAY



THE GARDEN FROM A BEDROOM WINDOW





THE EAST WALL





A CLUMP OF PHLOX



THE SUN-DIAL



# “Mohican Cottage”

## Bolton-Landing-on-Lake-George

William K. Buxby, Esq., Owner

*DESIGNED BY*

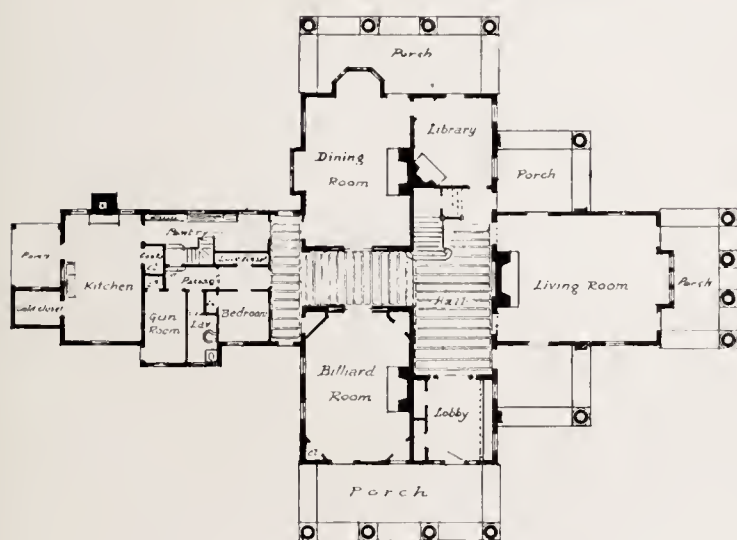
*Wilson Eyre, Architect.*



A PERSPECTIVE SKETCH OF “MOHICAN COTTAGE,” DRAWN BY THE ARCHITECT



THE PORCH IN THE SOUTHEAST ANGLE



PLAN OF THE FIRST FLOOR



PLAN OF THE SECOND FLOOR



"Mohican Cottage," Bolton Landing, Lake George



AN ENTRANCE TO THE REAR HALL



THE SOUTH PORTICO AND MAIN ENTRANCE





THE NORTH PORTICO WITH DINING-ROOM BAY WINDOW



THE HOUSE FROM THE LAKE





THE MAIN ENTRANCE



THE EAST PORTICO WITH LIVING-ROOM BAY WINDOW



THE BAY WINDOW IN THE LIVING-ROOM



THE DINING-ROOM BAY WINDOW



# “Hampton”

## An Old Colonial Mansion

At Towson, Maryland

*DESIGNED BY  
Jehu Howell, 1783*



THE MAIN FRONT



THE WEST WING



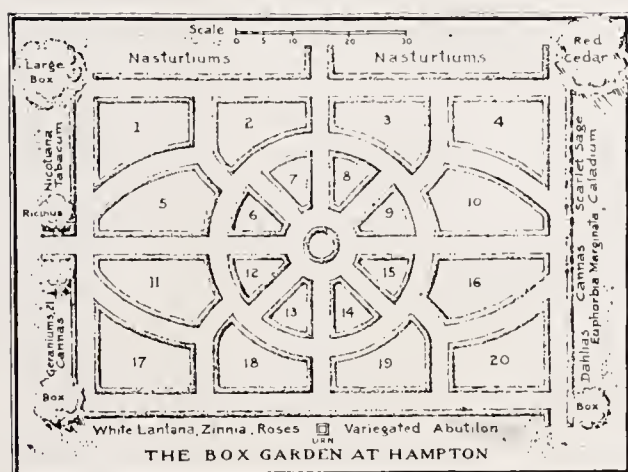


THE BOX GARDEN FROM THE UPPER TERRACE





THE HOUSE FROM THE SOUTH LAWN



THE PLAN OF THE BOX GARDEN.

The parterres contained the following geraniums in July, 1902:

- |                                   |                        |
|-----------------------------------|------------------------|
| 1. Pauline Lucca.                 | 11. Centaur.           |
| 2. A. S. Nutt, dark crimson.      | 12. Marshal McMahon.   |
| 3. Gen. Lee, double salmon.       | 13. Centaur.           |
| 4. Mrs. Massey, single pink.      | 14. Gen. Hancock.      |
| 5. Dr. Jacoby, single pink.       | 15. Marshal McMahon.   |
| 6. Single white.                  | 16. Single white.      |
| 7. Marshal McMahon.               | 17. Pauline Lucca.     |
| 8. Centaur.                       | 18. A. S. Nutt.        |
| 9. Gen. Lee.                      | 19. Gen. Lee.          |
| 10. Gen. Hancock, double scarlet. | 20. Queen of the West, |



# “Sherrewogue”

St. James, Long Island

Residence of Devereux Emmet, Esq.

*McKim, Mead & White, Architects, New York*



THE WALK TO THE GARDEN





"SHERREWOGUE" AT ST. JAMES, LONG ISLAND.



“Sherrewogue,” St. James, Long Island

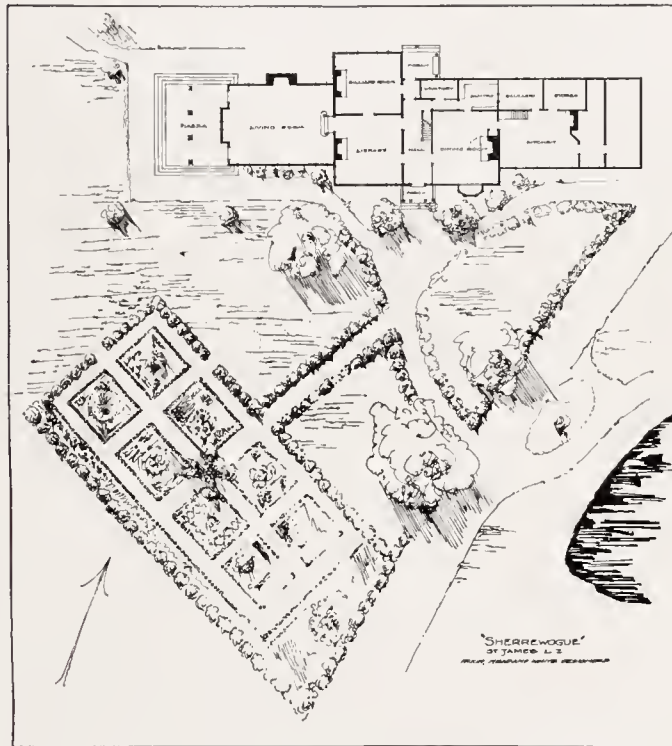


THE ENTRANCE TO THE GROUNDS



THE SOUTH ENTRANCE TO THE HOUSE





THE PLAN OF "SHERREWOGUE"



THE DRIVE





THE HOUSE AND GARDEN, "SHERREWOGUE"





THE GARDEN AT "SHERREWOGUE"





THE NEW END OF THE HOUSE



A PATH IN THE GARDEN





A HEDGE OF BOX



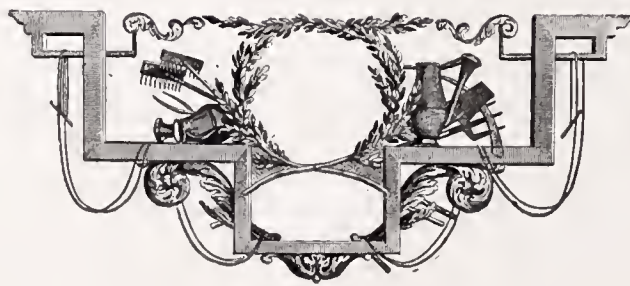
THE NEW LIVING-ROOM



“Sherrewogue,” St. James, Long Island



THE CHIMNEY-PIECE IN THE LIVING-ROOM



# Examples of Colonial Homes and Gardens

of Maryland and Delaware



DOORWAY OF ISAAC BARNES' HOUSE



ISAAC BARNES' HOUSE AT KING'S CREEK



A TYPICAL DWELLING OF THE EASTERN SHORE





"BALDT FARM," WESTOVER, MARYLAND



THE HAYWARD HOUSE, POCOMOKE CITY, MARYLAND





IN THE GARDENS OF "BELMONT HALL," SMYRNA, DELAWARE





*Copyright, 1902, by Henry Troth*

"RATCLIFFE MANOR," NEAR EASTON, MARYLAND



"THE POINT," CAMBRIDGE, MARYLAND





A RUSTIC BENCH, "BELMONT HALL"





THE PARTERRE, "BELMONT HALL"



A RESTING PLACE, "BELMONT HALL"





AN ARBOR AT THE FOOT OF THE GARDEN, "BELMONT HALL"





A RUSTIC ARCH, "BELMONT HALL"

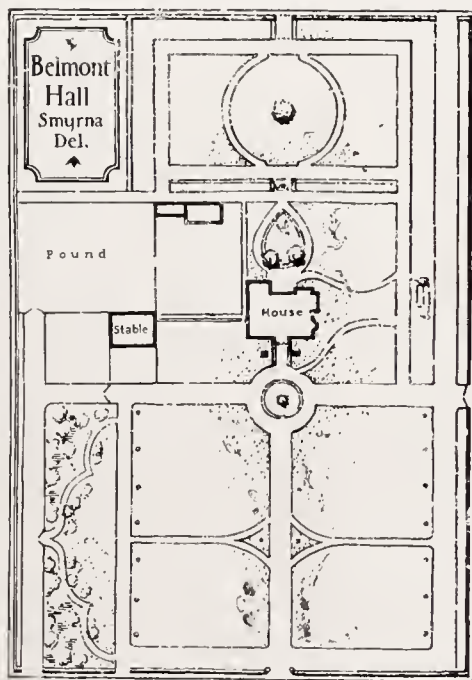


AN AVENUE, "BELMONT HALL"





ENTRANCE TO THE LOWER GARDEN, "BELMONT HALL"



SKETCH-PLAN, "BELMONT HALL"



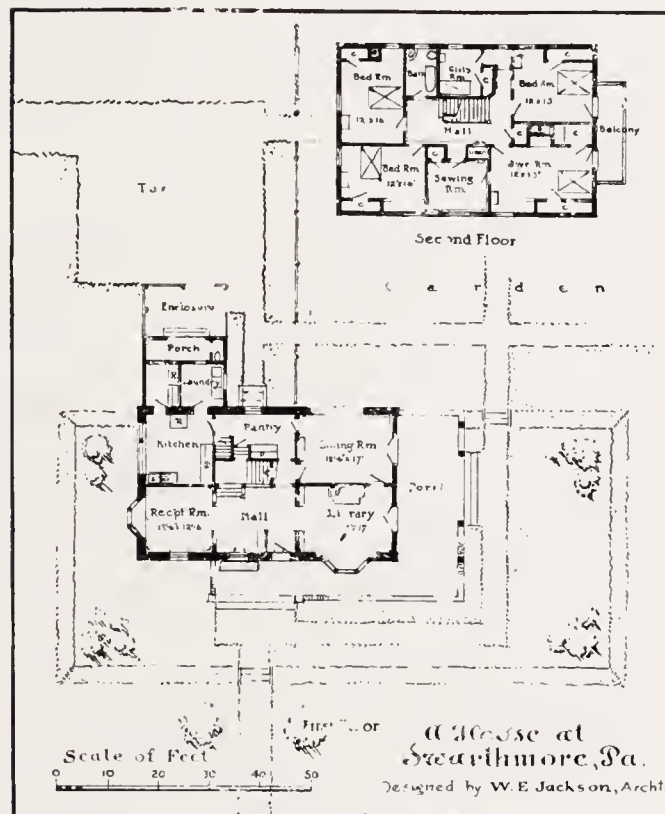
# A Residence at Swarthmore, Pa.

*W. E. Jackson, Architect.*



THE HOUSE FROM THE ROAD.





THE PLAN



THE FRONT OF THE HOUSE



The Gardens and Grounds  
of  
Mount Vernon, Virginia.

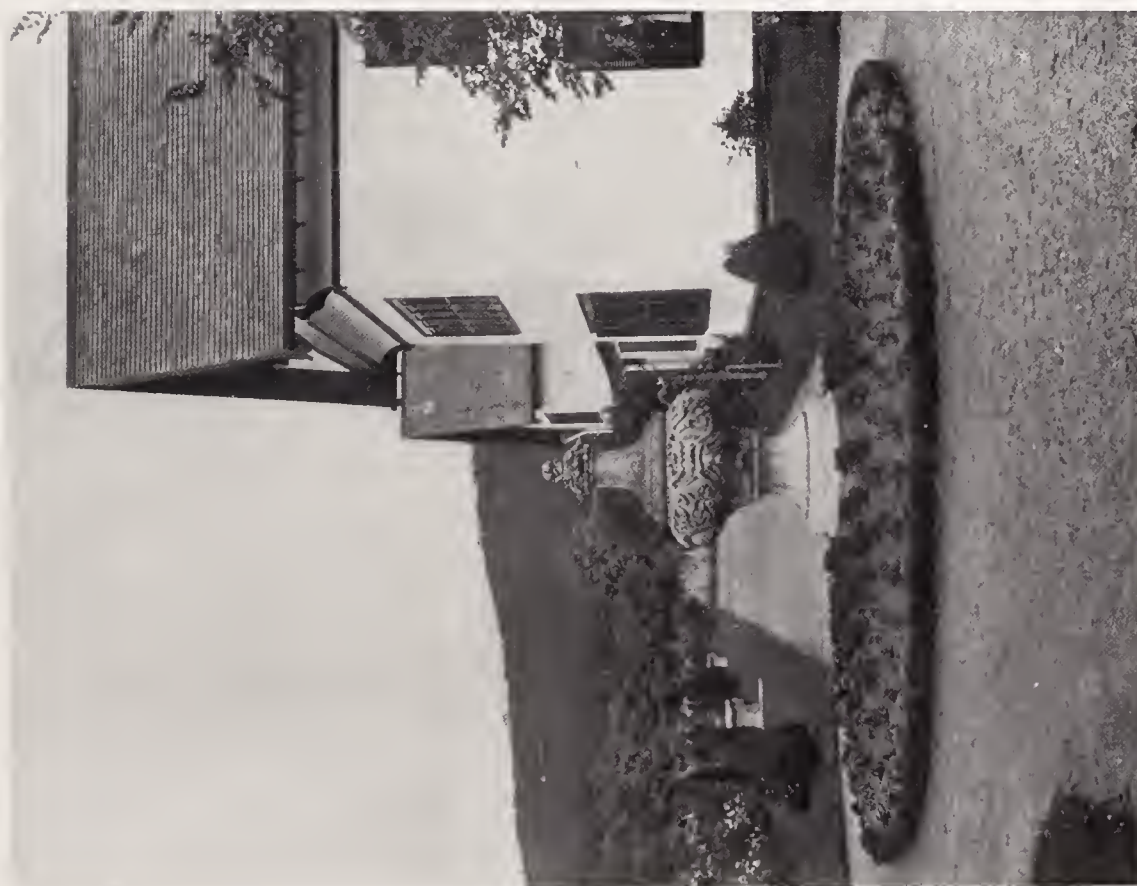


IN THE KITCHEN GARDEN—THE GATE BEYOND OPENS TO THE LAWN





ORNAMENT OF SHELL HOLDING FRUIT AND FLOWERS



GARDEN WALK BESIDE THE HOUSE





THE WEST FRONT AND PASSAGE TO THE KITCHEN



THE LAWN FROM THE WEST DOOR





THE MANSION AT MOUNT VERNON





IN THE BOX GARDEN.





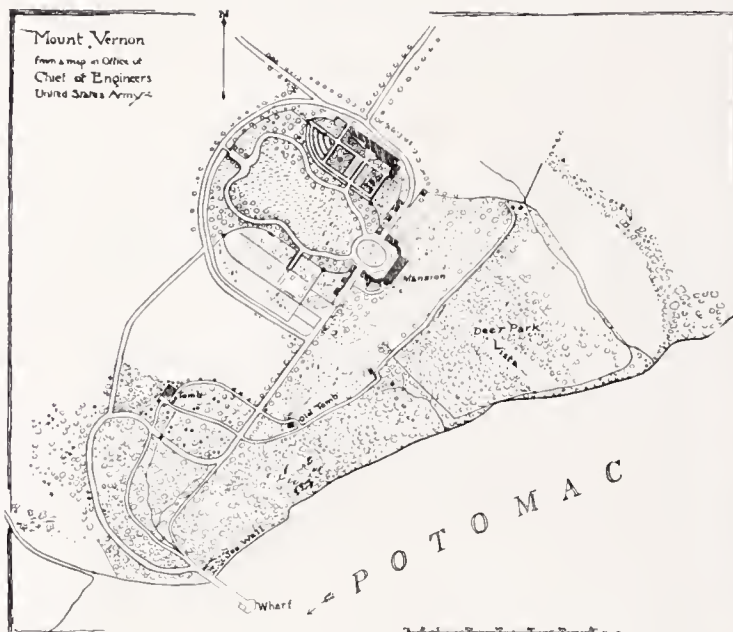
THE SOUTH END OF THE HOUSE.



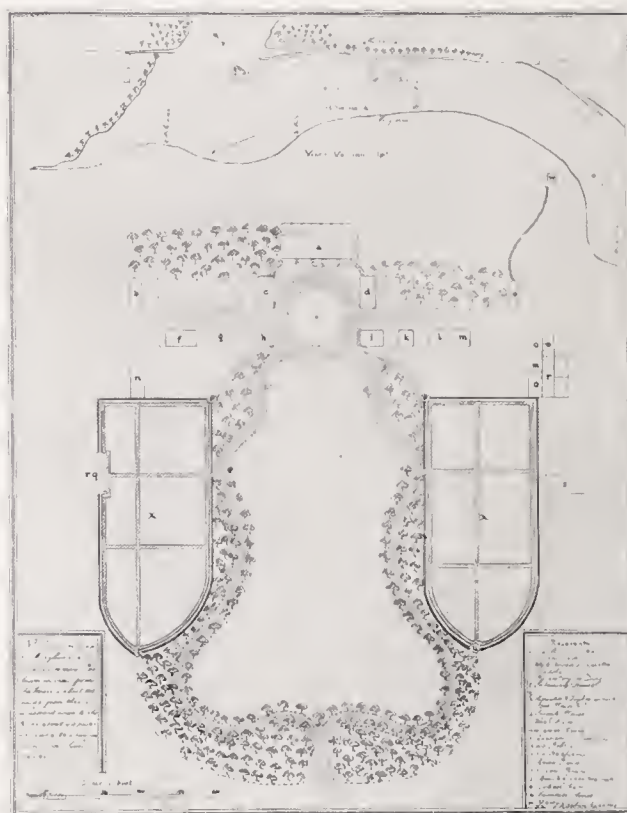
THE WALK AROUND THE WEST LAWN.



# The Gardens and Grounds of Mount Vernon, Virginia



THE PROPERTY AT MOUNT VERNON



WASHINGTON'S PLAN OF MOUNT VERNON



THE WEST FRONT OF THE HOUSE



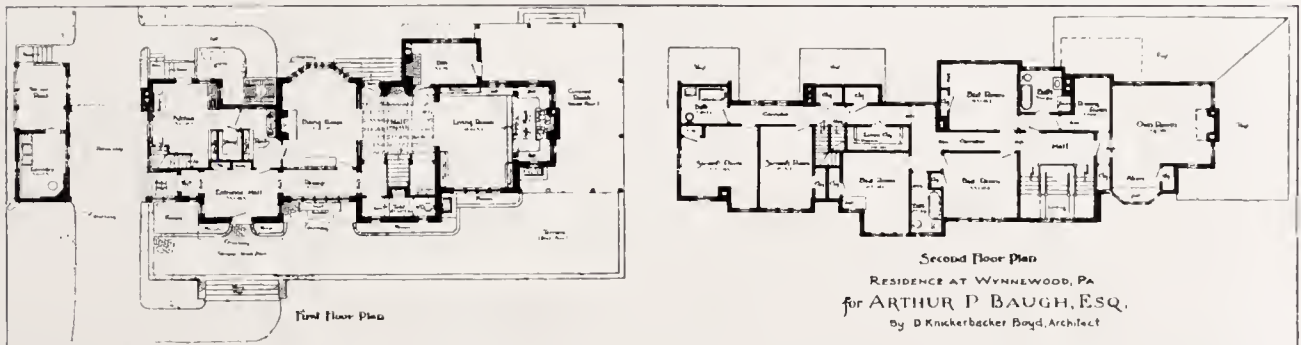
# A House at Wynnewood, Pennsylvania

Arthur P. Baugh, Esq., Owner

*David K. Boyd, Architect*



THE REAR OF THE HOUSE



THE PLANS



## A House at Wynnewood, Pennsylvania



THE HALL CHIMNEY-PIECE



THE MAIN STAIRWAY



THE LIVING-ROOM





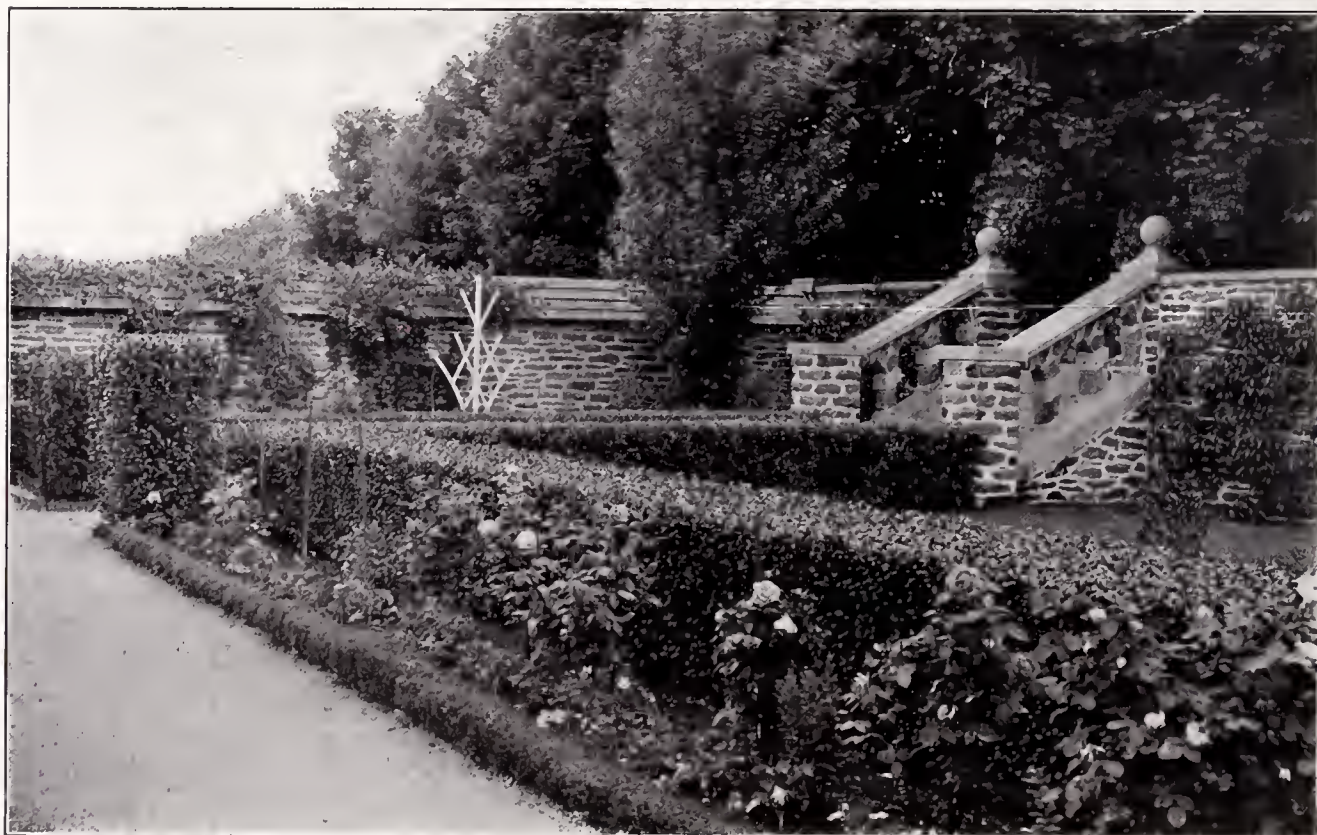
THE GARDEN FROM THE LAWN BEFORE THE HOUSE



The Garden at "Fairacres," Jenkintown, Pennsylvania



THE CENTRAL WALK OF THE GARDEN



THE DESCENT FROM THE LAWN





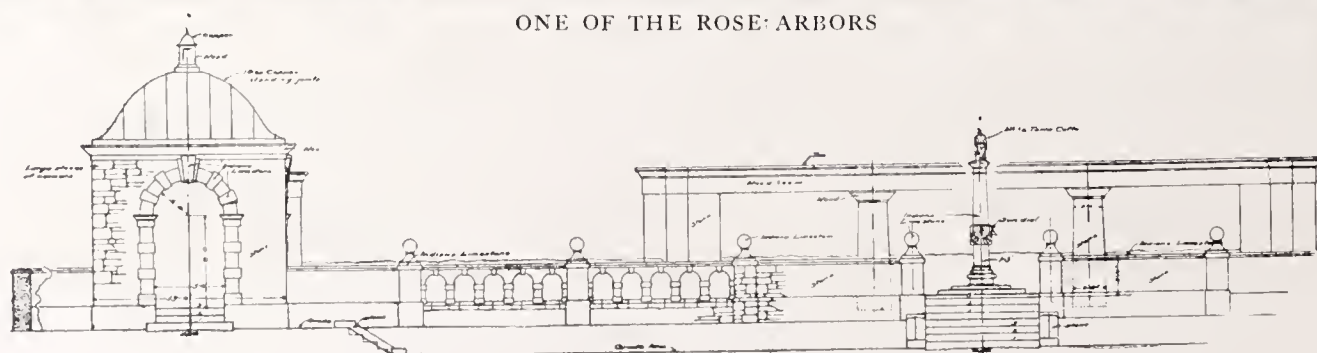
THE POOL IN THE GARDEN



## The Garden at “Fairacres,” Jenkintown, Pennsylvania

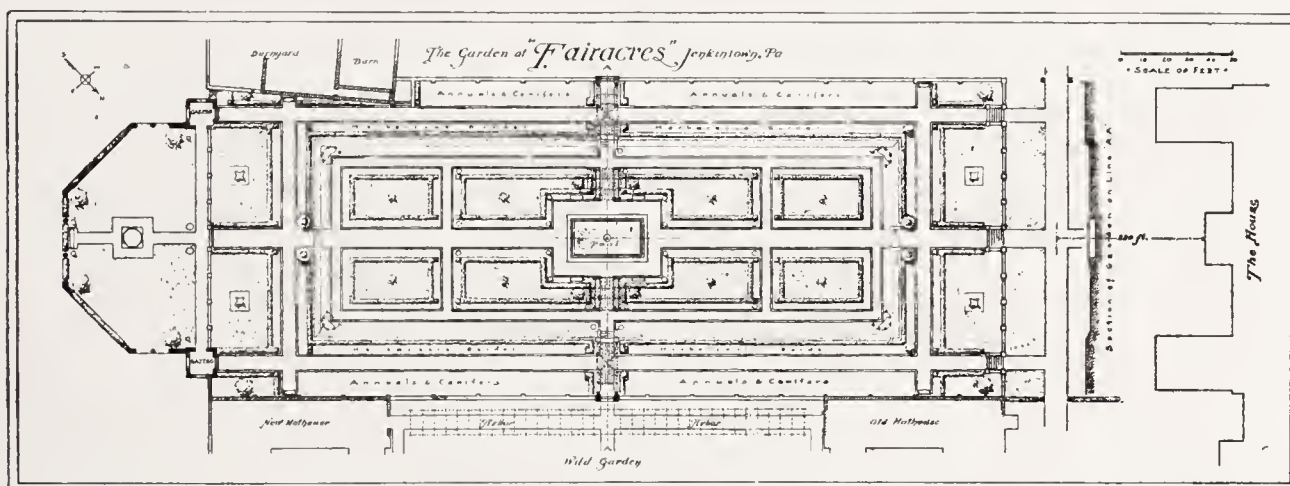


## ONE OF THE ROSE: ARBORS



AN ELEVATION OF THE SOUTHEAST END OF THE GARDEN





PLAN OF THE GARDEN



A PARTERRE WALLED WITH PRIVET





AN OLD CAPITAL IN A NEW RÔLE



A GAZEBO FROM THE GARDEN



# The Old Red Rose Inn of "Stoke Pogis"

At Villa Nova, Penna.

*By P. W. Humphreys*



THE VERANDA ALONG THE FRONT OF THE HOUSE—ENCLOSED IN WINTER









THE VISITORS' ENTRANCE

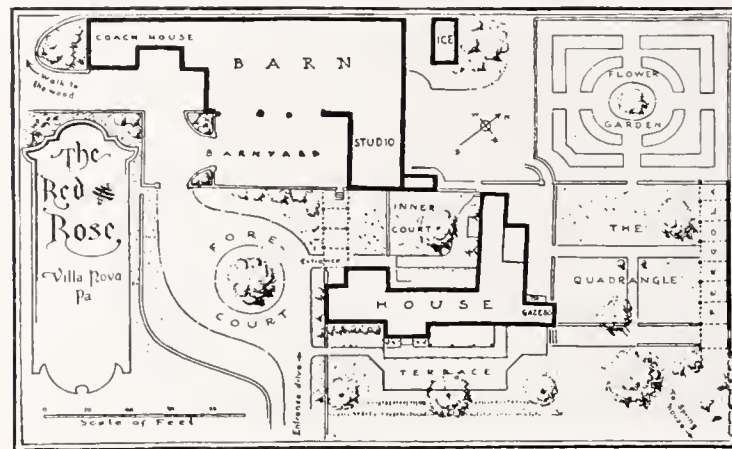


THE ENTRANCE TO THE TERRACE



AN EARLY VIEW OF THE RUSTIC PERGOLA LEADING TO THE STUDIO





THE PLAN OF THE "RED ROSE"



A PORTION OF THE PERGOLA ENCLOSING THE QUADRANGLE



# “Maxwell Court”

A Residence and Gardens in the Italian Style  
At Rockville, Connecticut

*Designed by Charles A. Platt*



THE SOUTHERN FAÇADE OF THE HOUSE





THE ENTRANCE TO THE HOUSE FROM THE UPPER TERRACE





THE FORMAL GARDEN AT "MAXWELL COURT"



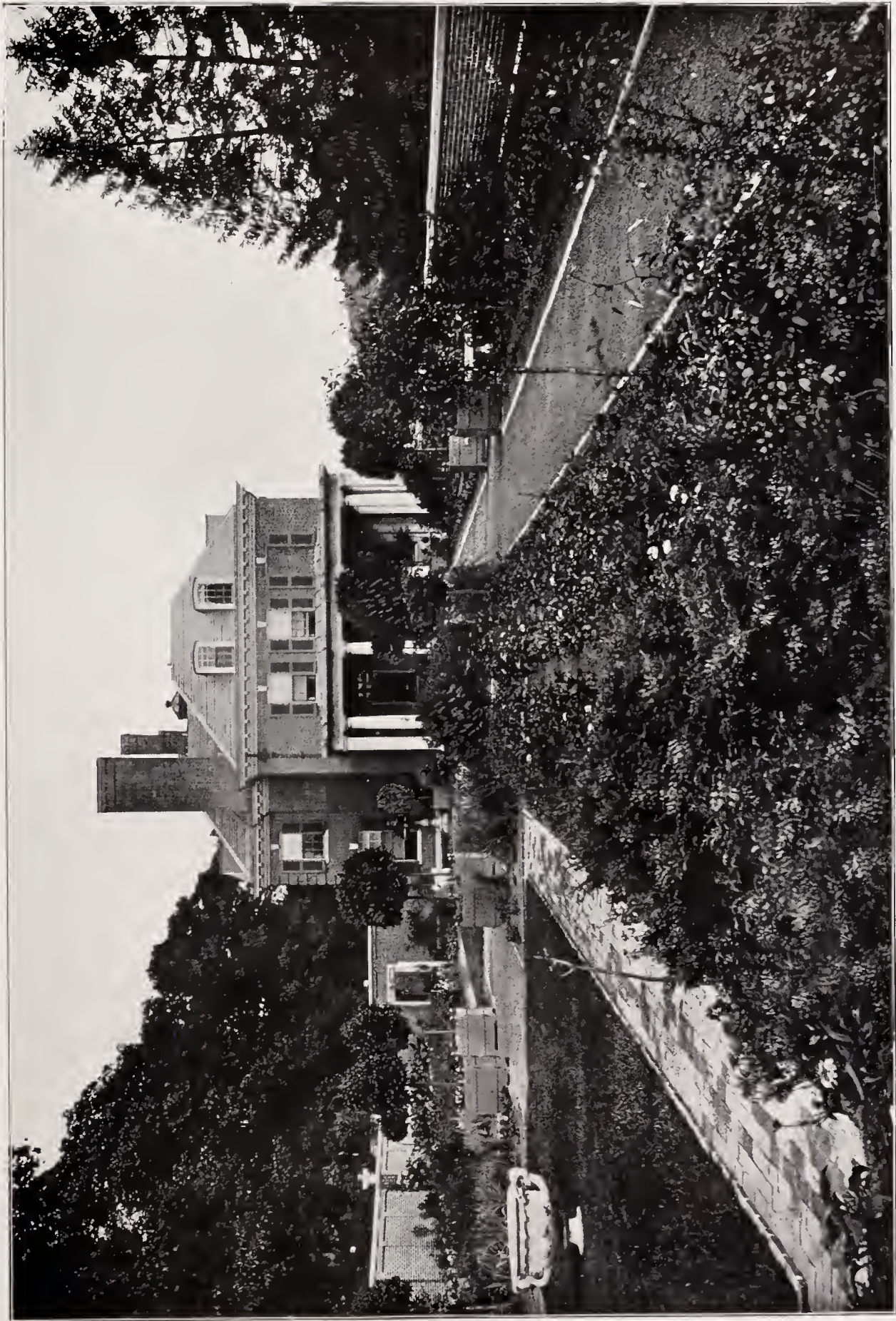


THE HOUSE FROM BELOW THE TERRACE



THE RELATION OF HOUSE, FORECOURT AND GARDEN



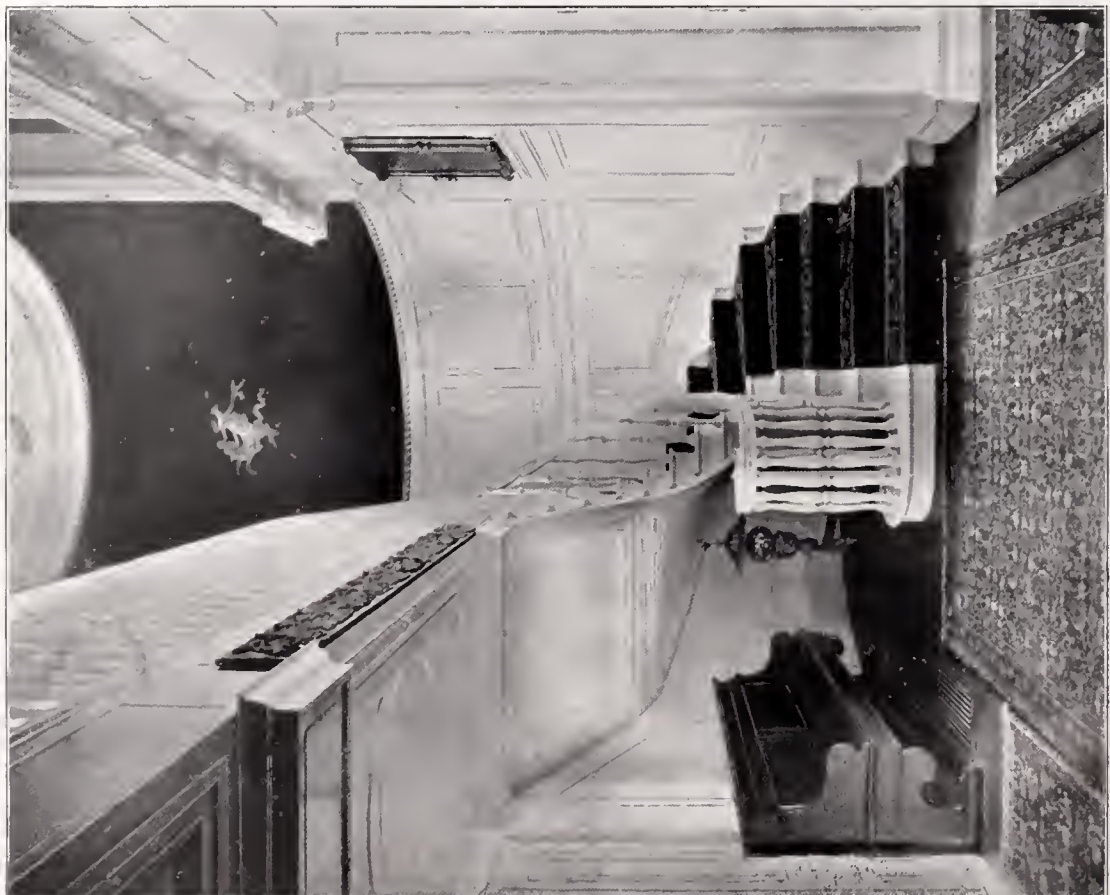


IN THE MIDST OF THE FORMAL GARDEN AT "MAXWELL COURT"





THE LONG HALL HUNG WITH TAPESTRY



THE ENTRANCE HALL AND STAIRWAY





THE PERGOLA ENCLOSING AN END OF THE GARDEN



THE DRAWING-ROOM AT "MAXWELL COURT"





THE PERGOLA OF THE COACHMAN'S LODGE



THE DINING-ROOM AT "MAXWELL COURT"



# “Renemedé”

A House and Garden at Bernardsville, N. J.

Designed by the Owner

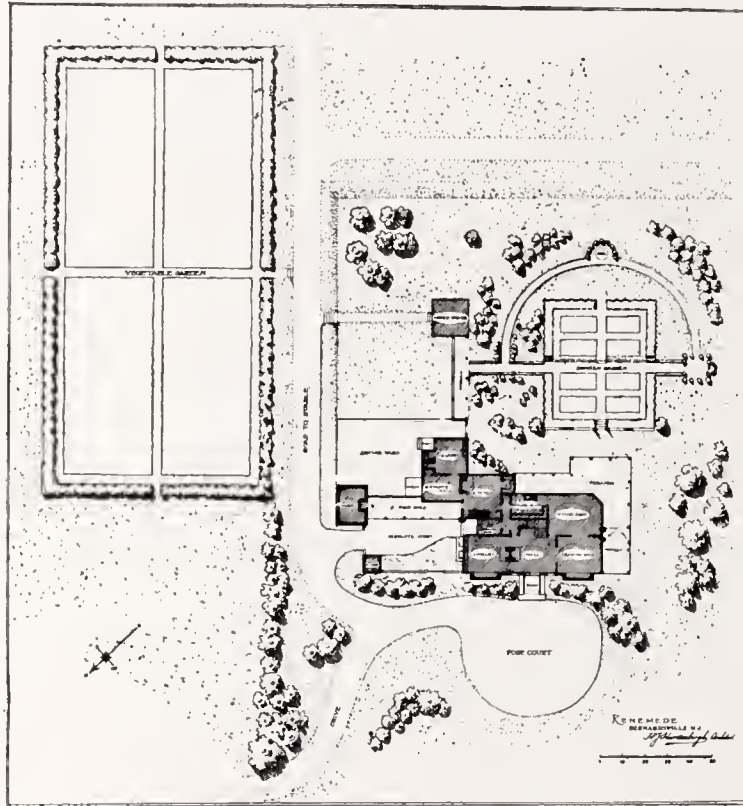
H. J. Hardenbergh, Esq.



THE HOUSE AND THE GARDEN



“Renemedé,” A House and Garden at Bernardsville, New Jersey



THE PLAN OF "RENE MEDE"



THE HOUSE FROM THE WEST





THE ENTRANCE HALL



THE DRAWING-ROOM



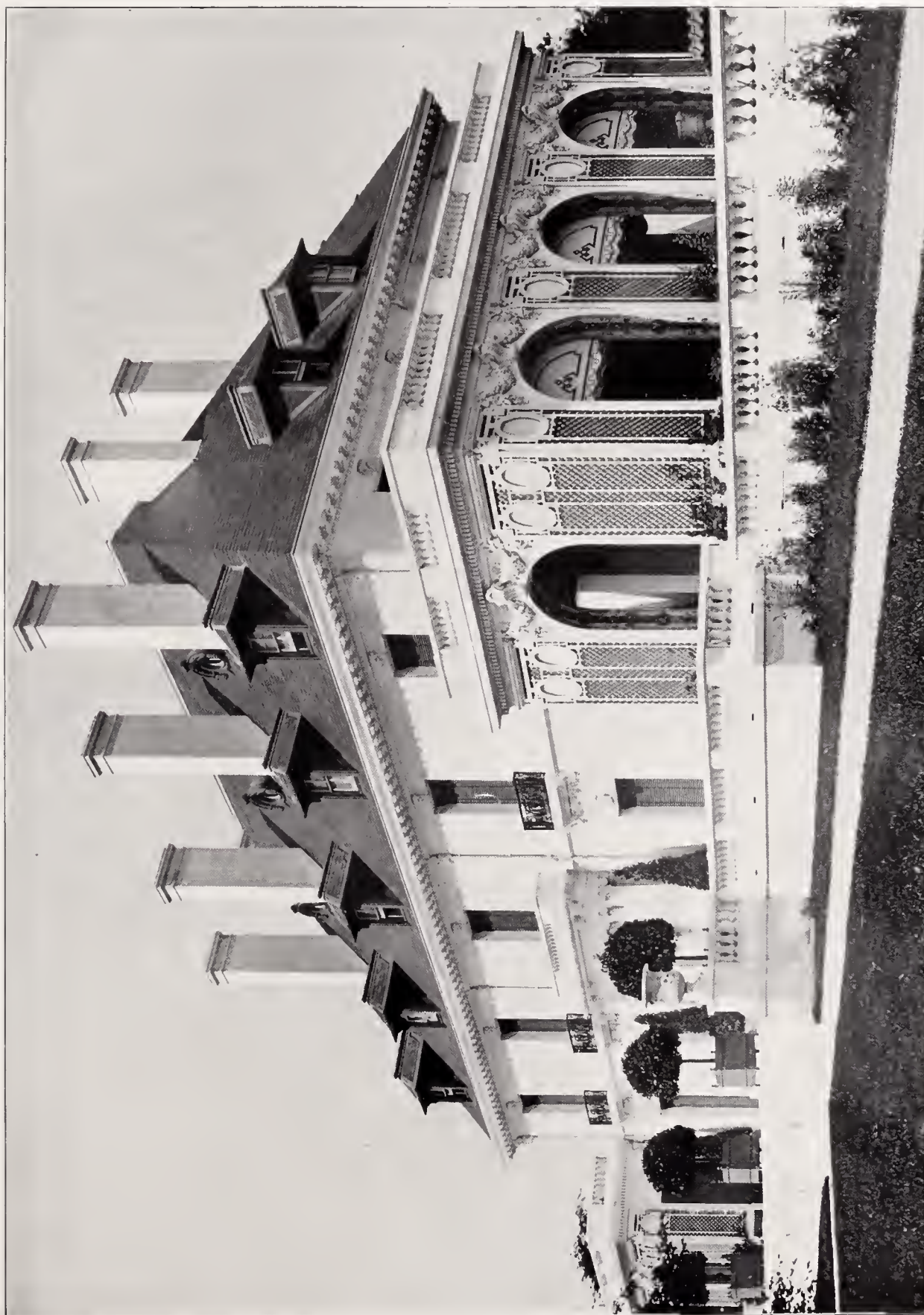
Residence and Gardens of  
Mrs. Richard Gambrell  
Newport, Rhode Island

*Carrère & Hastings, Architects*



THE HOUSE FROM THE SUNKEN GARDEN





THE GARDEN FRONT OF MRS. RICHARD GAMBRILL'S HOUSE AT NEWPORT





A GARDEN HOUSE AND VAULTED TRELLIS



THE INTERIOR OF A LOGGIA AT MRS. GAMBRILL'S HOUSE





THE MAIN HALL



THE STAIRWAY





THE SALON



THE SOUTH LOGGIA FROM THE FLOWER GARDEN





THE ENTRANCE TO THE STABLES FROM THE FORECOURT



THE LIBRARY



# Faulkner Farm, Brookline, Mass.

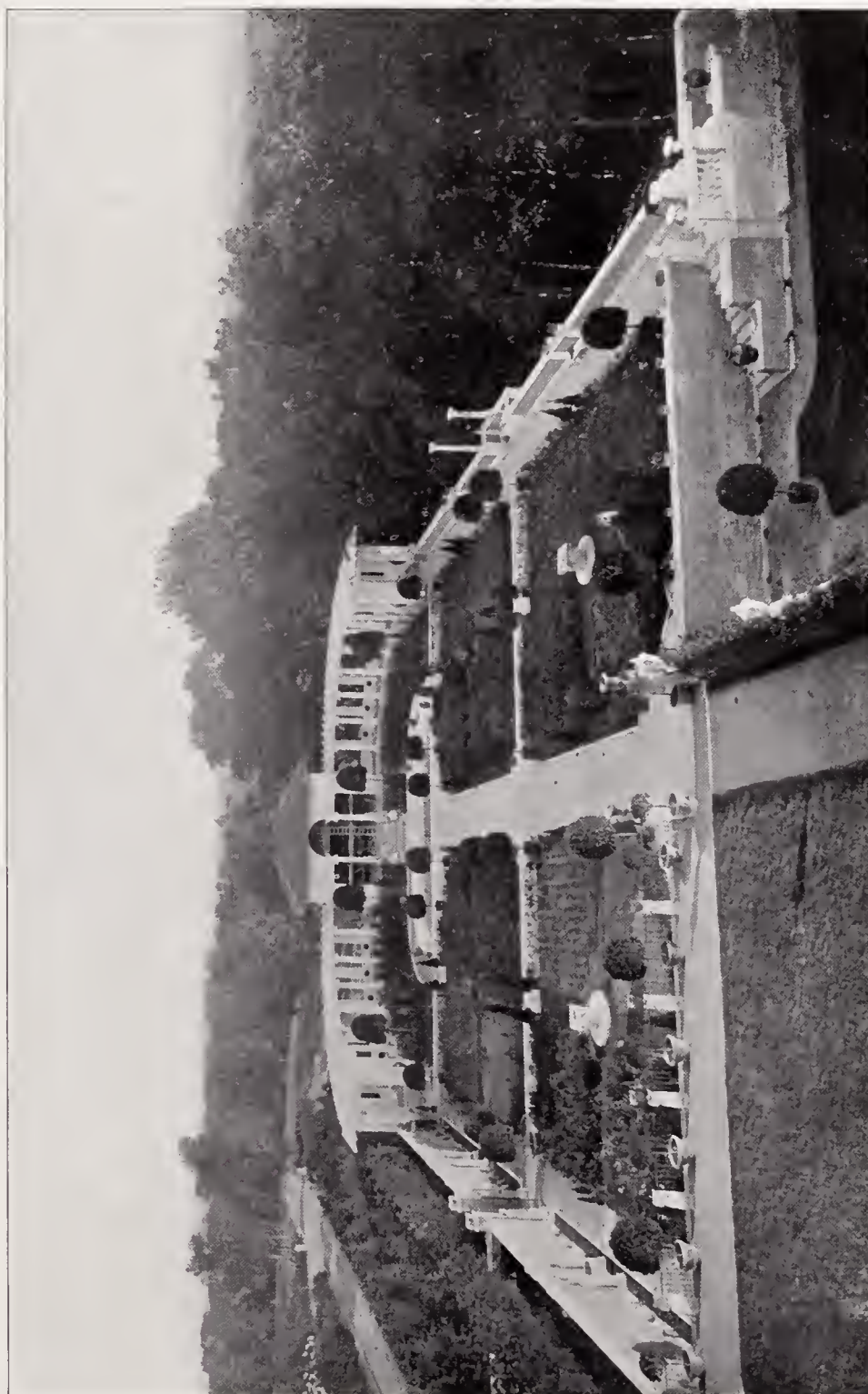
Hon. Charles F. Sprague, Owner

*Designed by Charles A. Platt*



THE GARDEN FROM THE CASINO





THE FLOWER GARDEN



# Faulkner Farm, Brookline, Massachusetts



OUTSIDE THE WALLS, FAULKNER FARM



THE LOWER TERRACE



THE PLAN





THE DESCENT TO THE FLOWER GARDEN



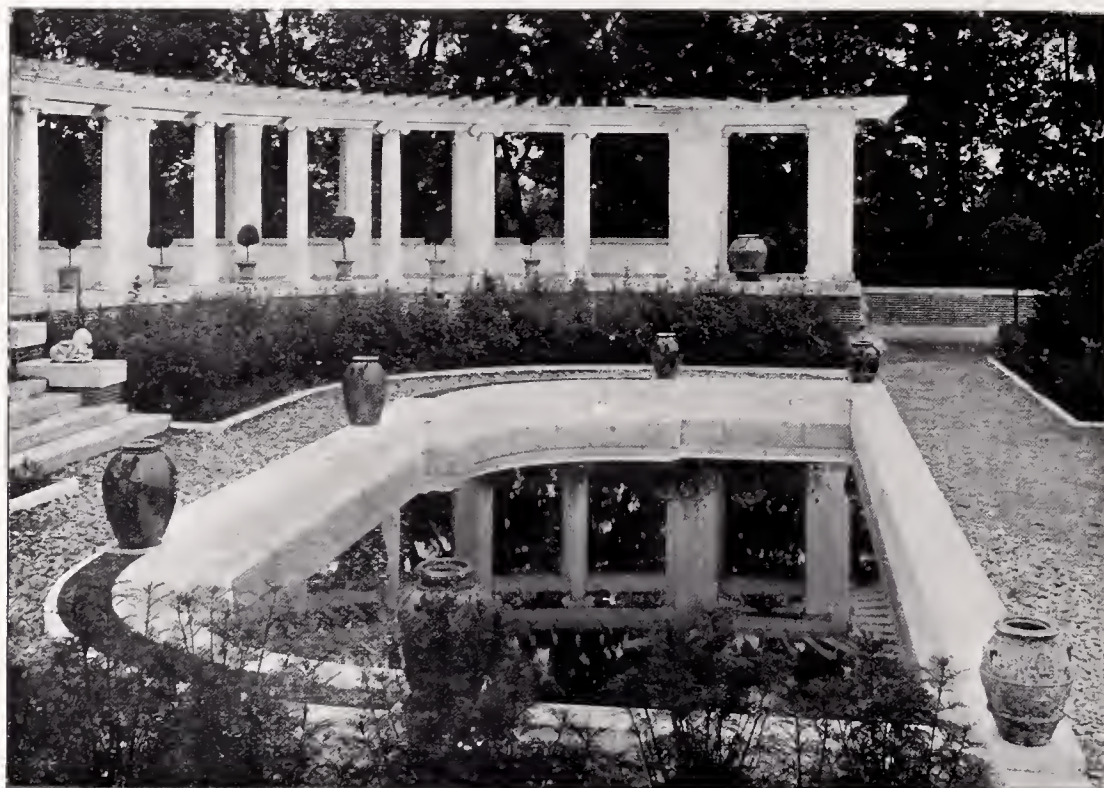
A GARDEN WALK



GARDEN STEPS, FAULKNER FARM







THE BASIN



THE GARDEN PERGOLA





THE CASINO





THE GARDEN WALLS



FROM THE PERGOLA



FROM THE UPPER TERRACE



THE PERGOLA





OLD ITALIAN URN



## Faulkner Farm, Brookline, Massachusetts



OLD WELL HEADS, FAULKNER FARM



THE TERRACE



A DESOLATE ROMAN TOMB

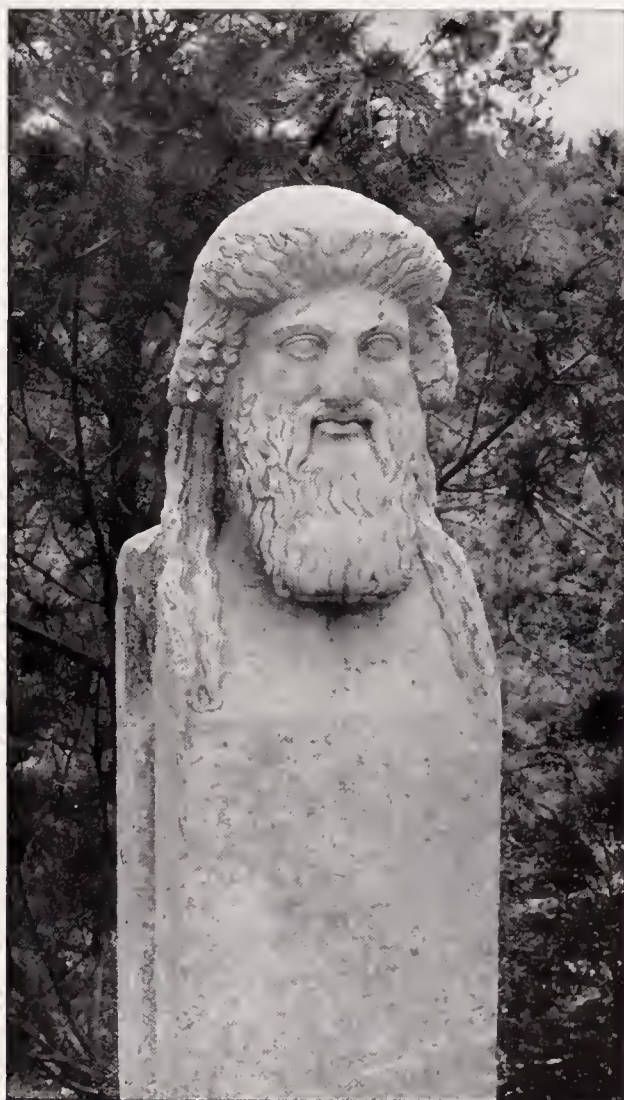




AN OLD WELL-HEAD



A ROMAN VASE



AN IMPASSIVE OLYMPIAN





AN ARBOR ANGLE



A SYLVAN GOD



# “Ashford”

Belle Haven, Connecticut

*Wilson Eyre, Architect*



THE FOUNTAIN



“Ashford,” Belle Haven, Connecticut



THE PORTICOS, “ASHFORD”

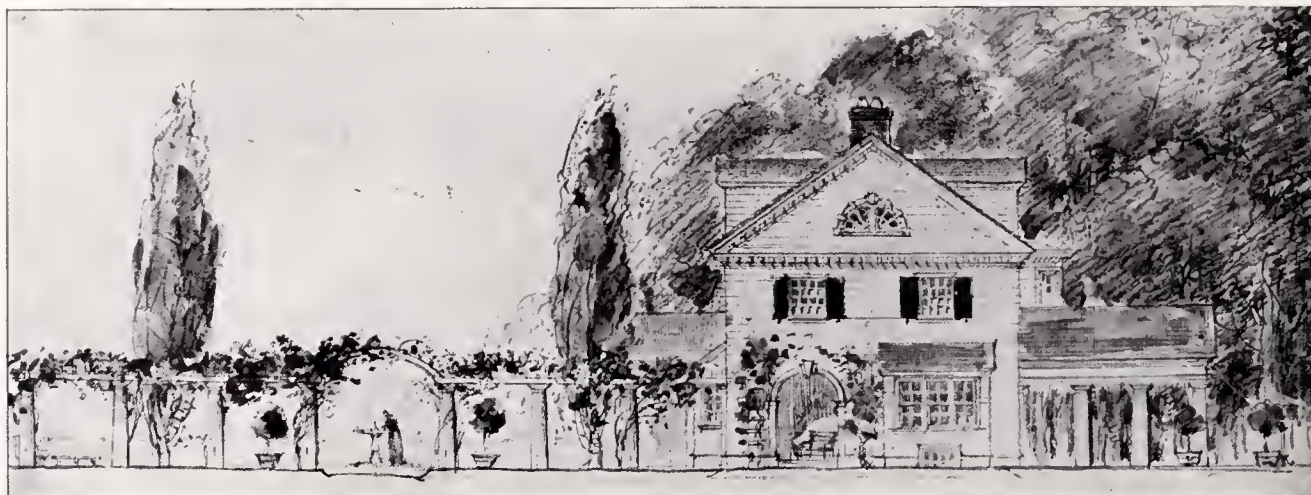




THE PERGOLA, "ASHFORD"



# “Ashford,” Belle Haven, Connecticut



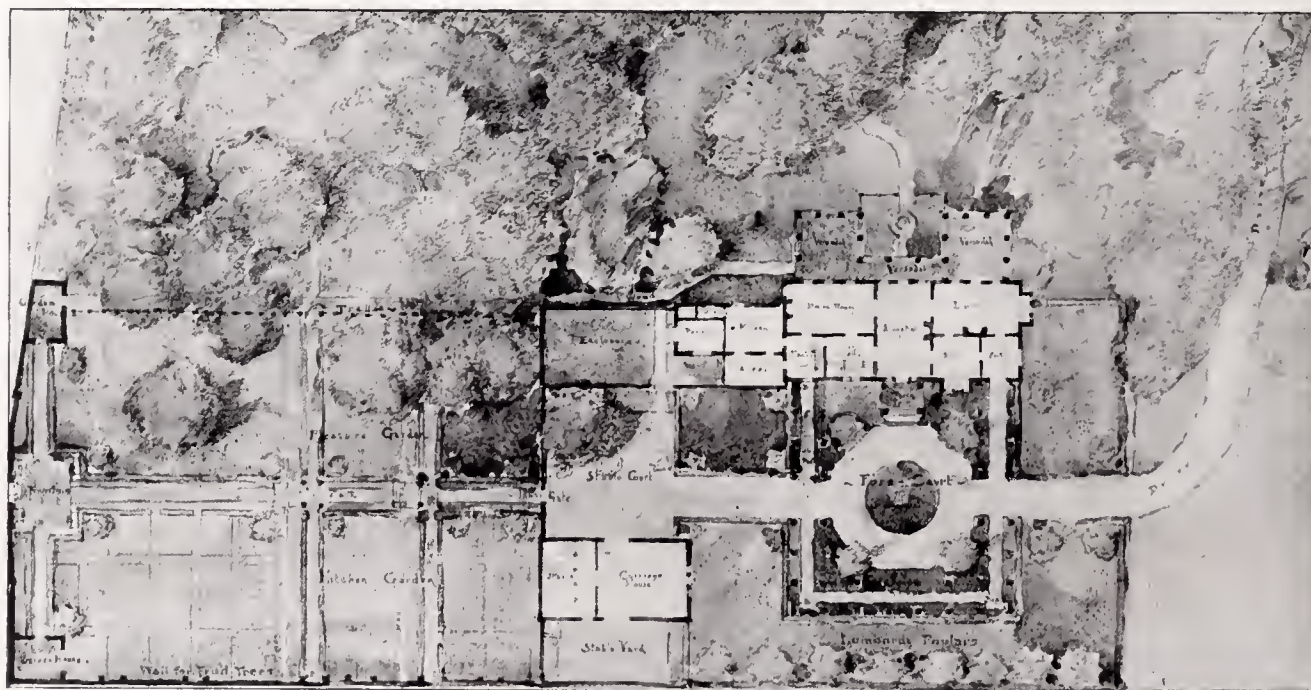
WEST ELEVATION



THE PORCH



THE FORECOURT



THE PLAN



# “Biltmore”

Residence of George W. Vanderbilt, Esq.

Asheville, North Carolina

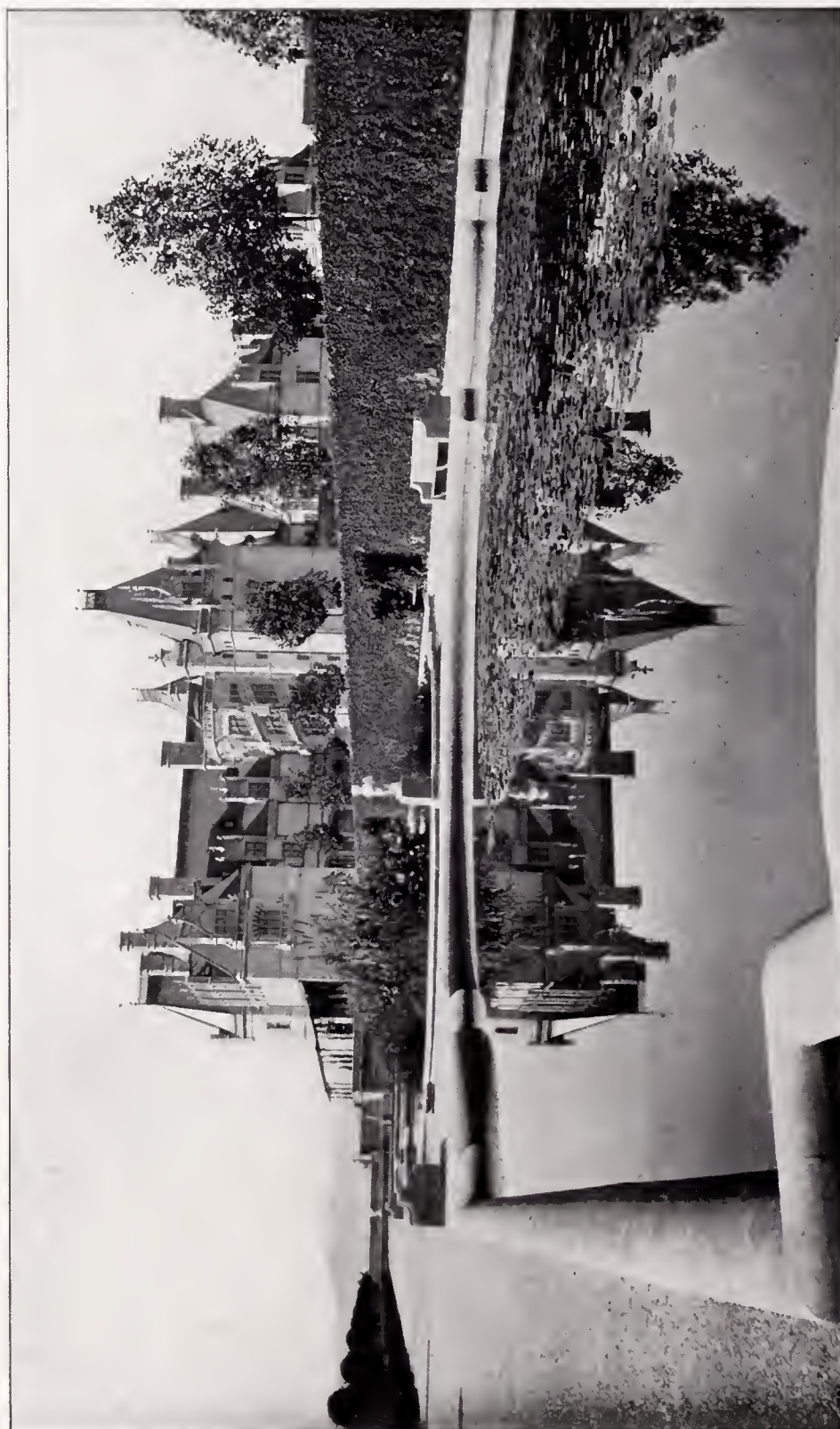
*Richard M. Hunt, Architect*

*Olmsted Brothers, Landscape Architects*



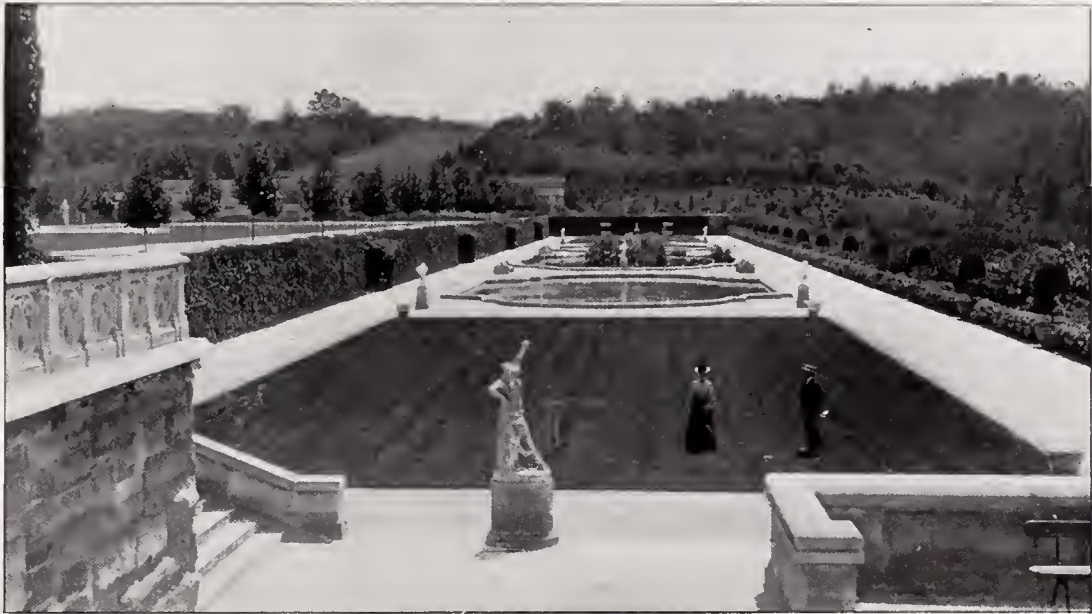
THE GREAT QUADRANGLE





THE POOLS



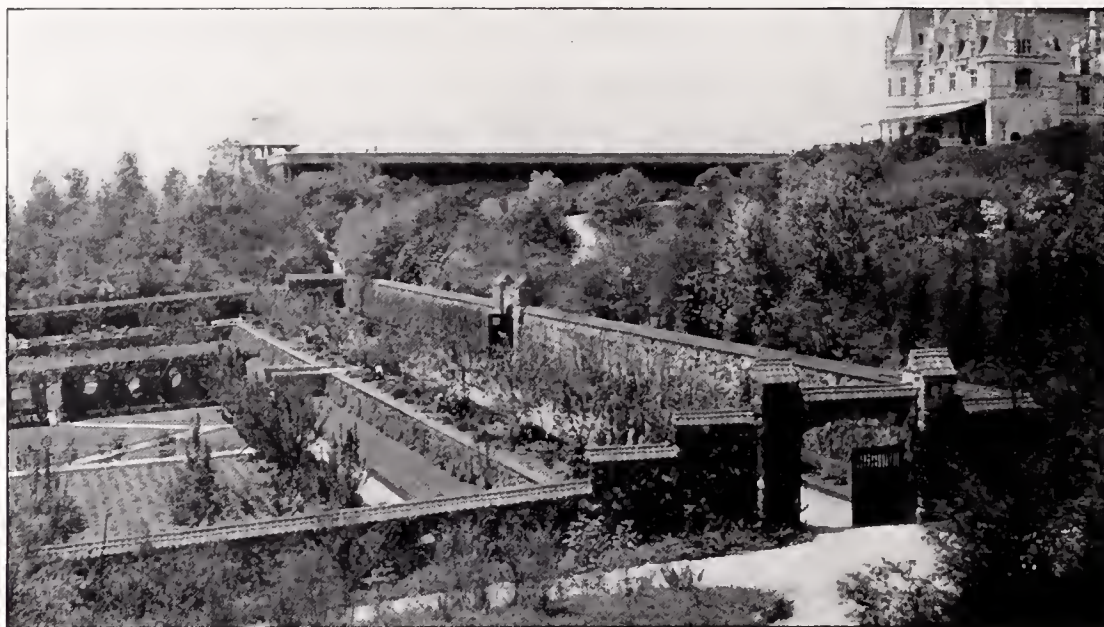


THE PARTERRE



FROM THE DRIVE





THE WALLED GARDEN



FROM THE TOP OF THE RAMP



# A House at Brookline, Mass.

*J. A. Schweinfurth, Architect*



FROM THE HILLTOP



THE DINING-ROOM

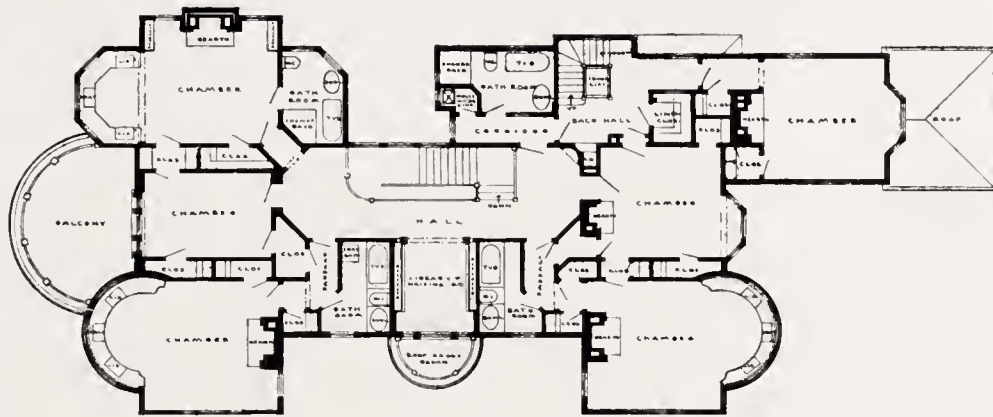


## A House at Brookline, Massachusetts



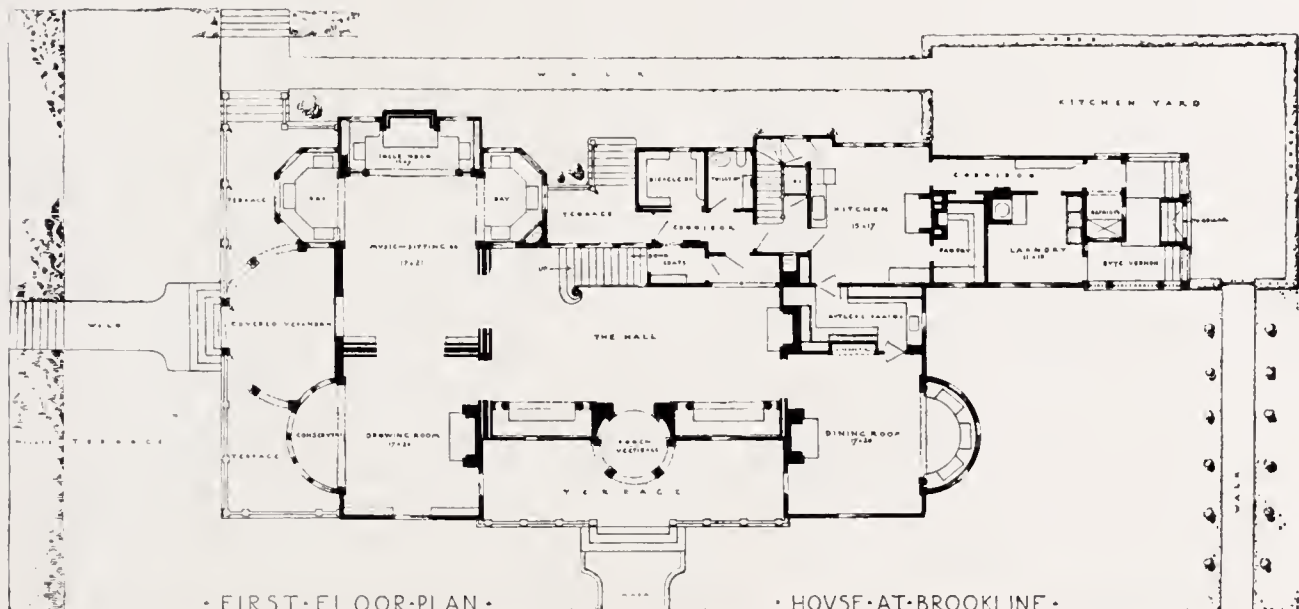
THE HOUSE





• SECOND FLOOR PLAN •

• HOUSE AT BROOKLINE •



• FIRST FLOOR PLAN •

• HOUSE AT BROOKLINE •



THE HALL



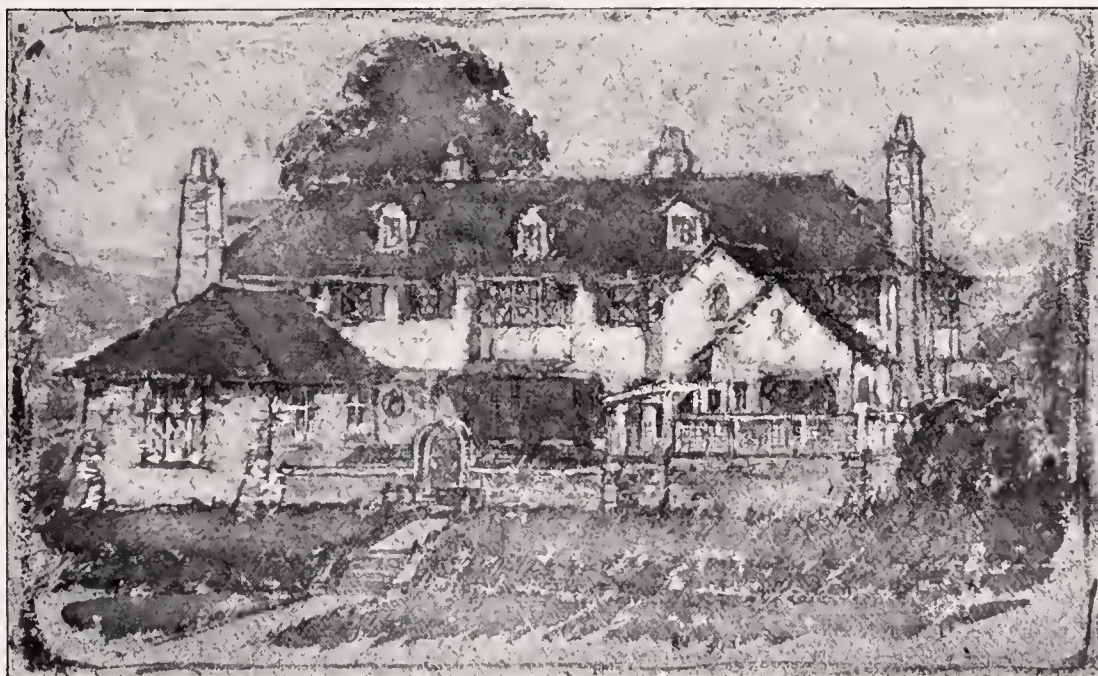


THE MUSIC ROOM



# A Design for an Artist's House

*Wilson Eyre, Architect*

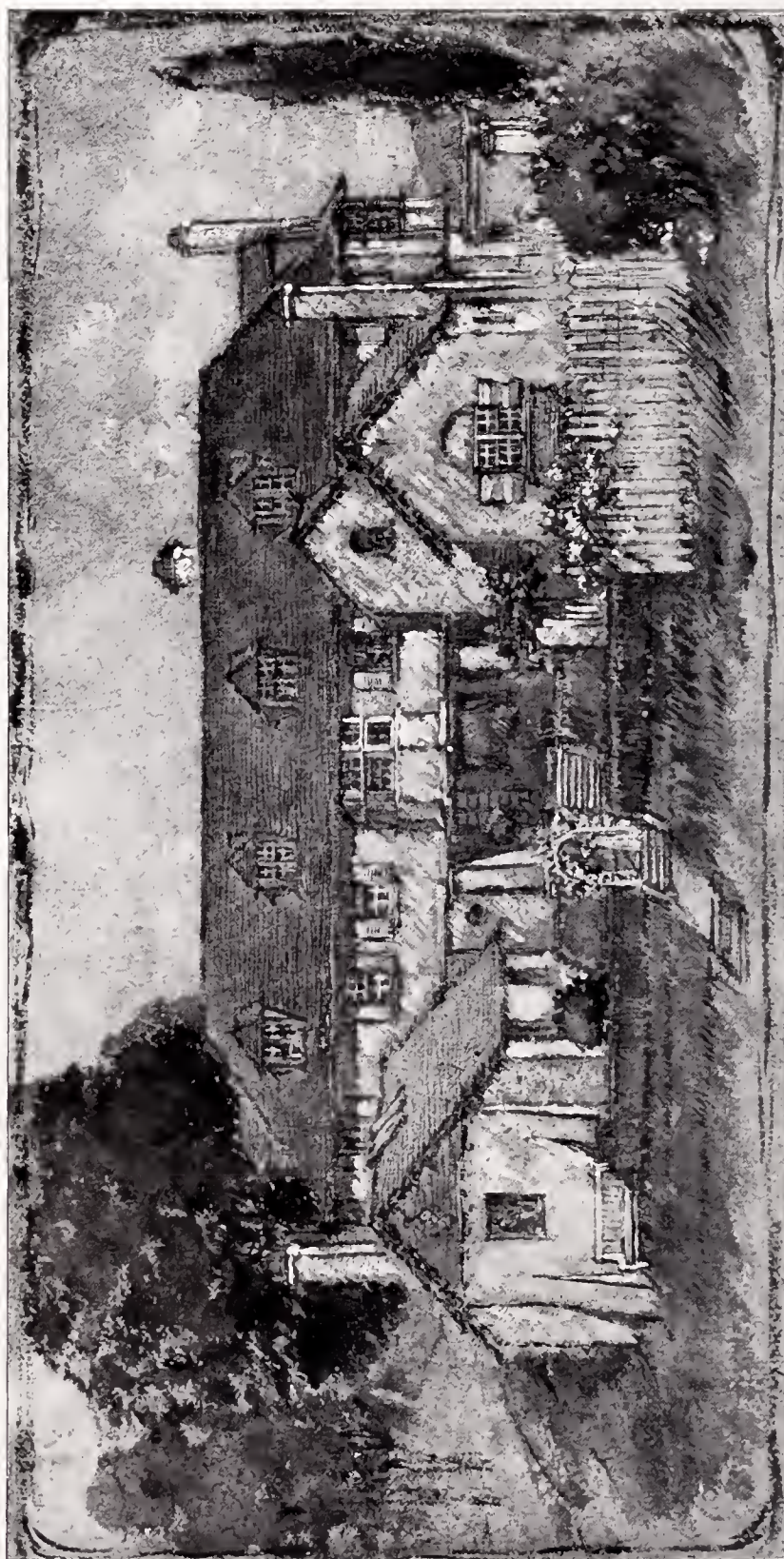


FROM THE GARDEN



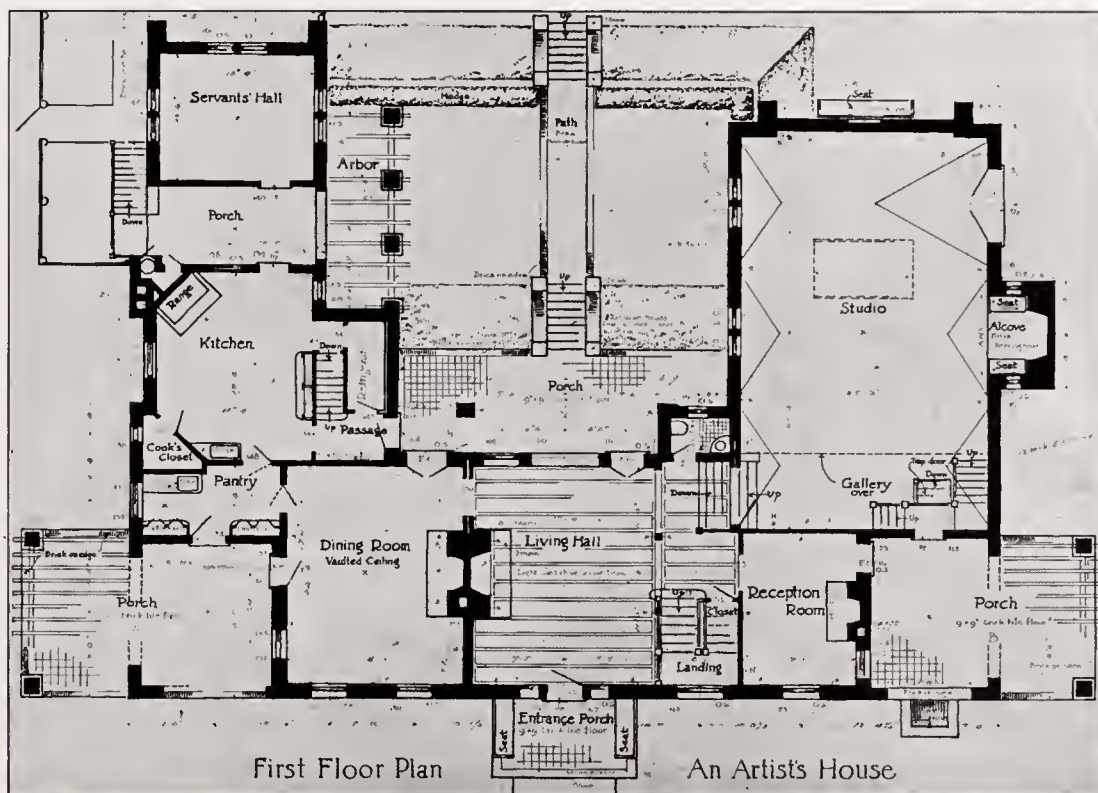
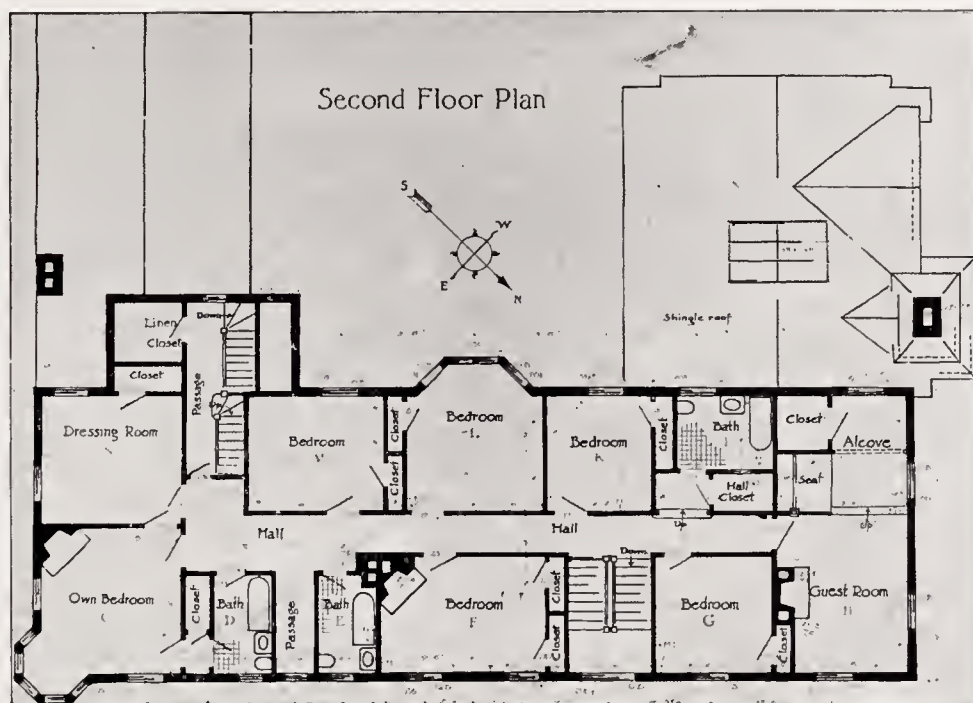
BIRD'S-EYE VIEW





ALTERNATIVE STUDY FOR ELEVATION TOWARD THE GARDEN





PLANS FOR AN ARTIST'S HOUSE



V

House and Garden of  
Charles A. Platt, Esq.,  
Near Windsor, Vermont  
Designed by the Owner



ENTRANCE GATE OF MR. PLATT'S GARDEN





THE TERRACE



LOOKING UP THE LATERAL PATHWAY





LATERAL PATHWAY



LONGITUDINAL PATHWAY



IN THE GARDEN





THE LATERAL PATHWAY AND PIAZZA



THE WALK TO THE STUDIO





A SIDEWALK OF THE GARDEN



# “Kate’s Hall”

The Residence of Joseph S. Clark, Esq.,  
at Chestnut Hill, Philadelphia

*Designed by C. C. Zantzinger*



THE HOUSE FROM THE SOUTH



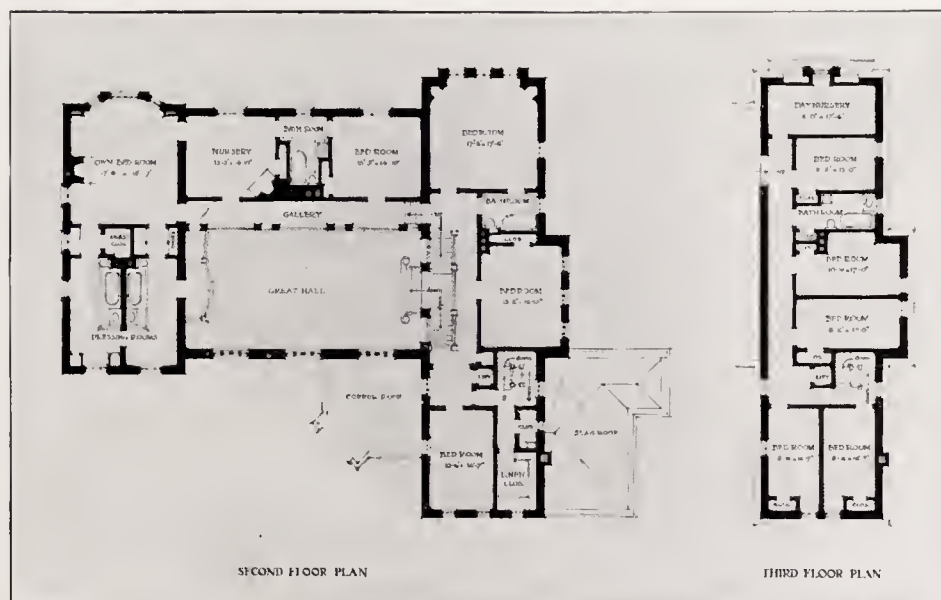


THE ENTRANCE FRONT OF THE HOUSE



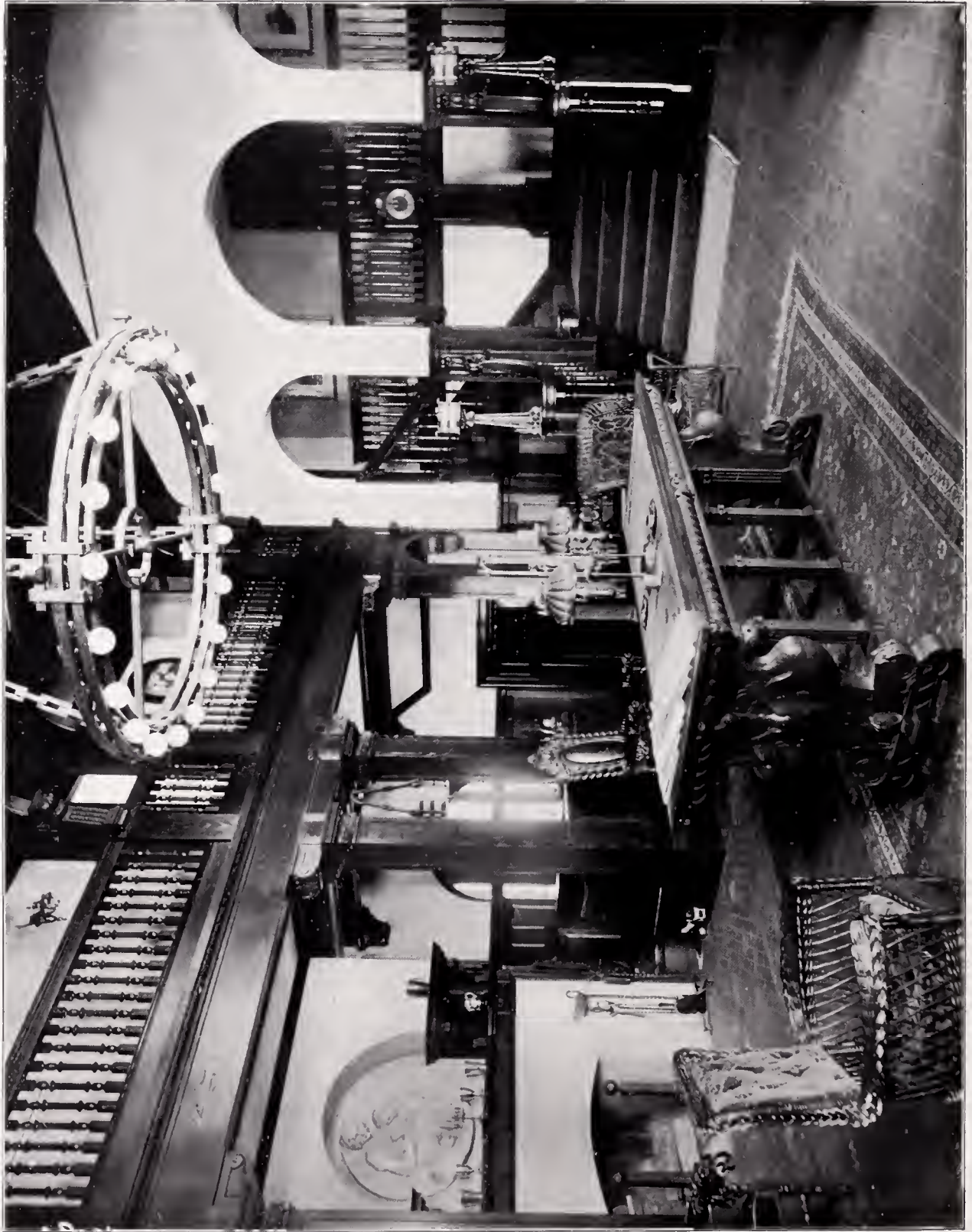


THE HOUSE FROM THE VALE



PLANS OF THE UPPER FLOORS



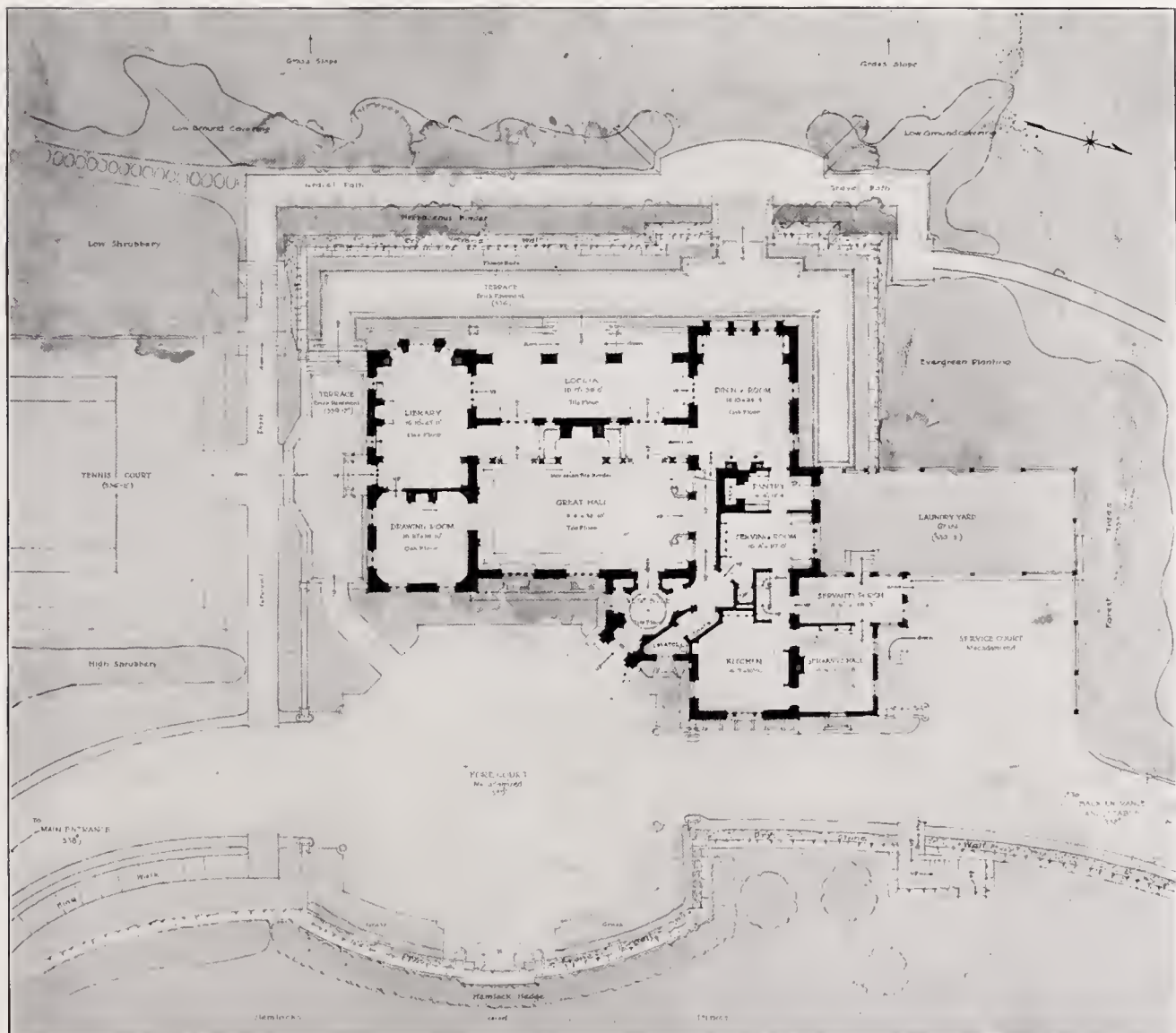


THE GREAT HALL





TERRACE STEPS



PLAN OF THE HOUSE AND IMMEDIATE SURROUNDINGS





THE WALL OF THE FORECOURT





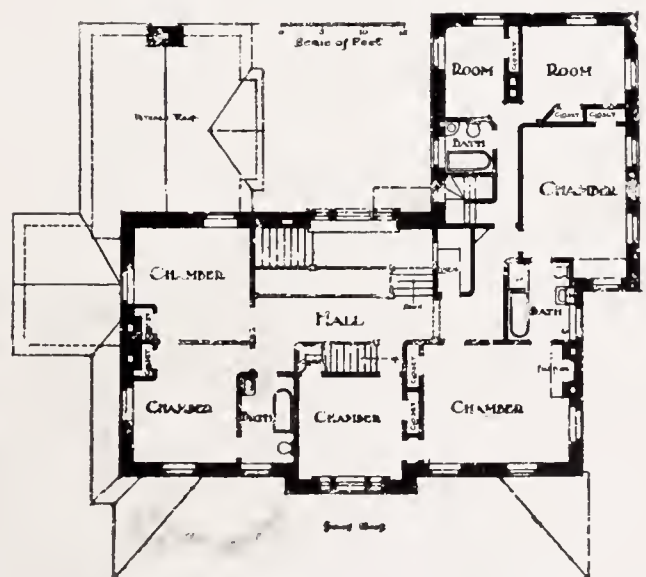
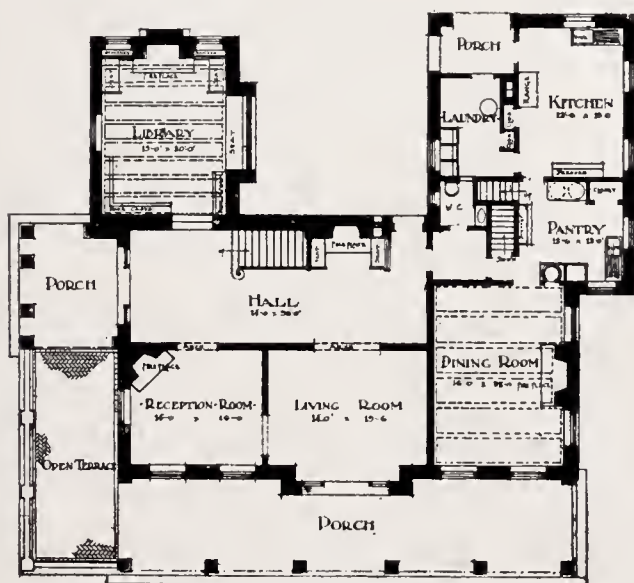
# A Colonial House at Devon, Pa.

Percy Wilson, Esq., Owner

*Duhring, Okie & Ziegler, Architects*



HOUSE OF PERCY WILSON, ESQ., AT DEVON, PA.



PLANS OF A HOUSE AT DEVON, PA.



## A Colonial House at Devon, Pennsylvania



THE REAR OF A HOUSE AT DEVON, P.A.



THE MAIN HALL



THE ALCOVE UNDER THE STAIRWAY





HOUSE OF LEDYARD HECKSCHER, ESQ., AT RADNOR, PA.



THE REAR OF A HOUSE AT RADNOR, PA.



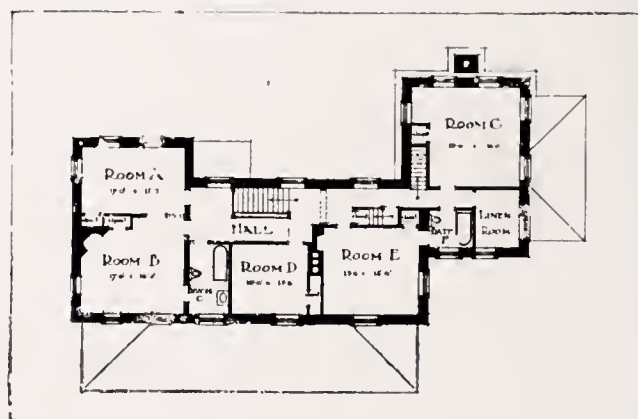
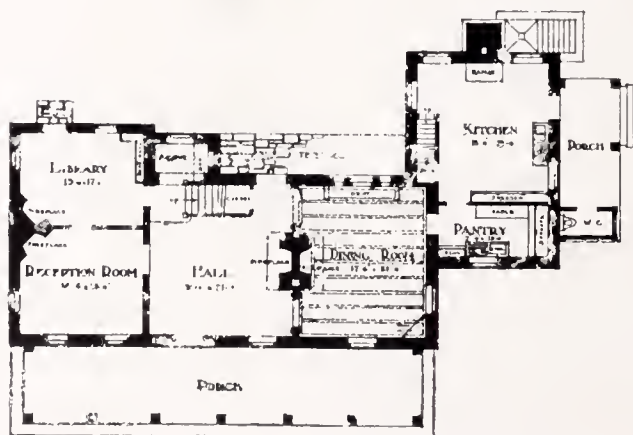
## A Colonial House at Radnor, Pennsylvania



THE HALL

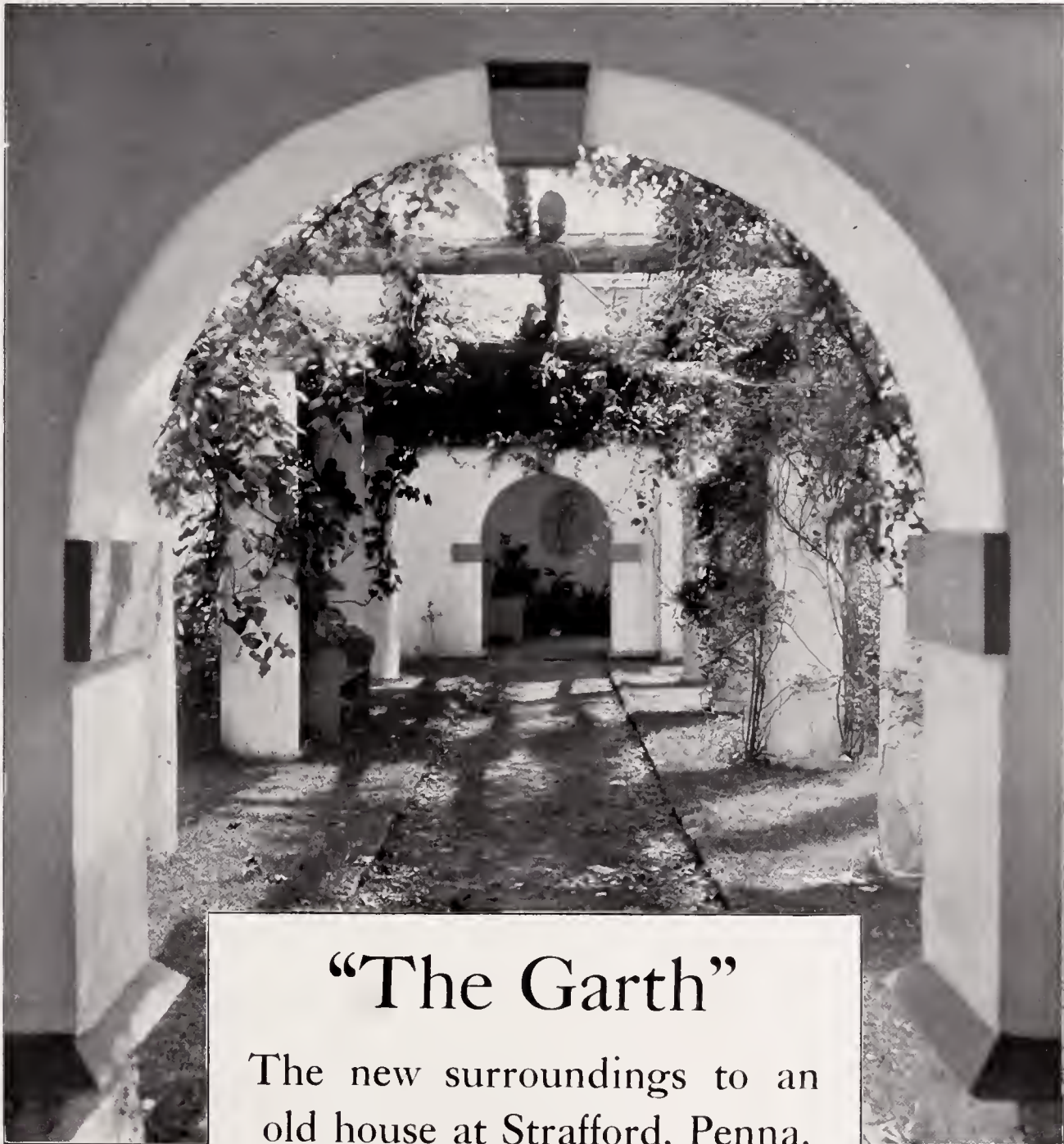


THE DINING-ROOM



PLANS OF A HOUSE AT RADNOR, PA.





## “The Garth”

The new surroundings to an  
old house at Strafford, Penna.

Ernest Zantzinger, Esq., Owner

*Designed by Wilson Eyre*





THE HOUSE FROM THE CARRIAGE DRIVE AT "THE GARTH."





A BOUNDARY OF THE GARDEN



THE GARDEN FROM THE HOUSE





A VIEW WITHIN THE PERGOLA AT "THE GARTH"





THE STABLE OF "THE GARTH"



THE DESIGNER'S PRELIMINARY SKETCH OF "THE GARTH"



# "Green Hill"

The Old Goddard Mansion at Brookline, Mass.



A HOMELIKE FAÇADE COMPOSED OF SEVERAL ADDITIONS



A SIDE OF THE OLD MANSION





THE PARLOR OF "GREEN HILL" AND ITS PICTURED WALL PAPER



# The Garden of "Weld"

Estate of Captain Larz Anderson

Brookline, Massachusetts

*Designed by Charles A. Platt*



A WALK OF THE LOWER TERRACE

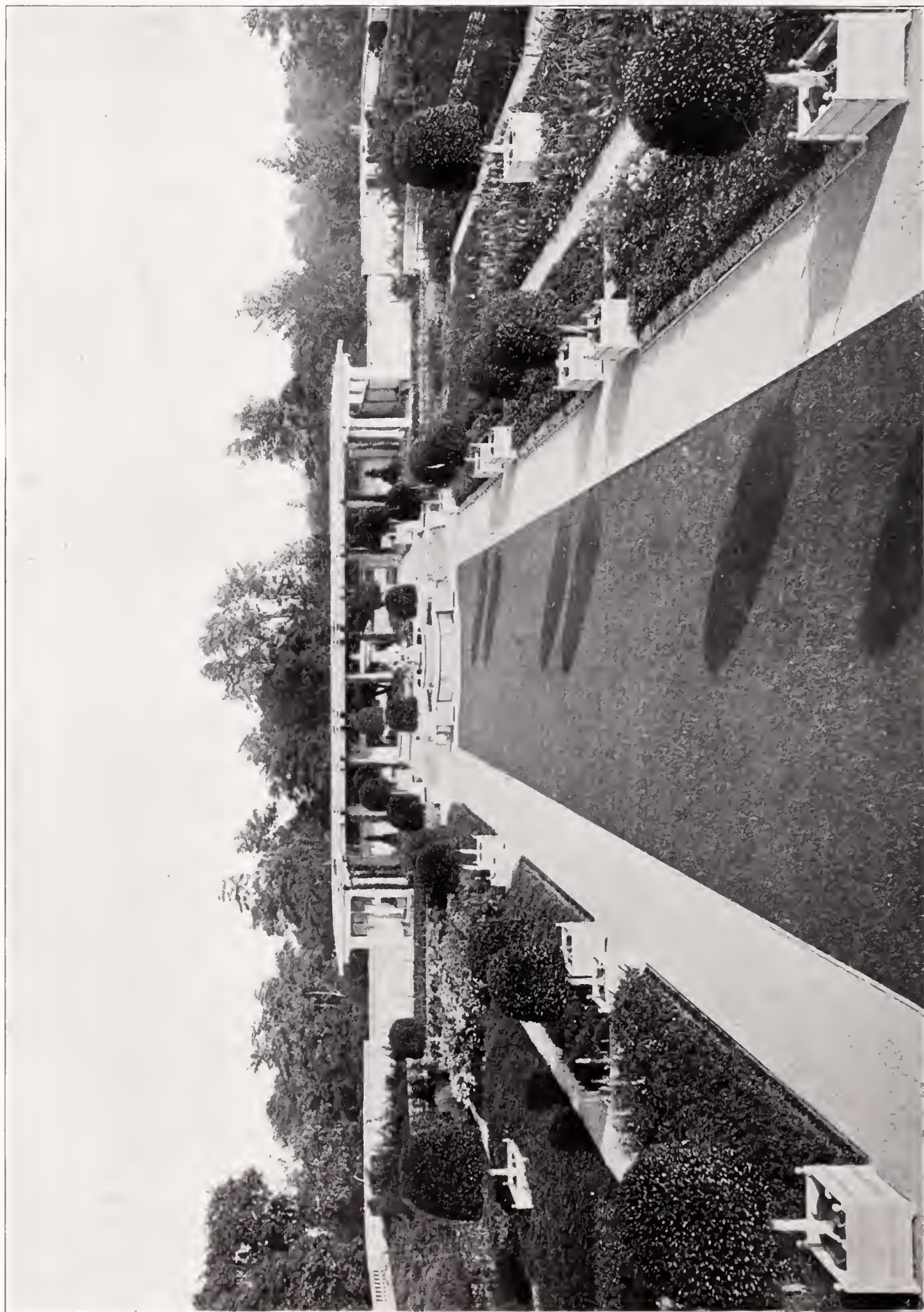
The ornament on the left, in a bay of the upper terrace, is an armillary sphere from an old English garden.





THE GARDEN OF "WELD" FROM THE PERGOLA





THE GARDEN OF WELD FROM THE GROVE





THE TWO TERRACES OF THE GARDEN



THE CUPID FOUNTAIN



# “Bellefontaine”

at Lenox, Mass.

*Carrère & Hastings, Architects*



THE ENTRANCE AND LODGE





THE HOUSE FROM THE LAWN



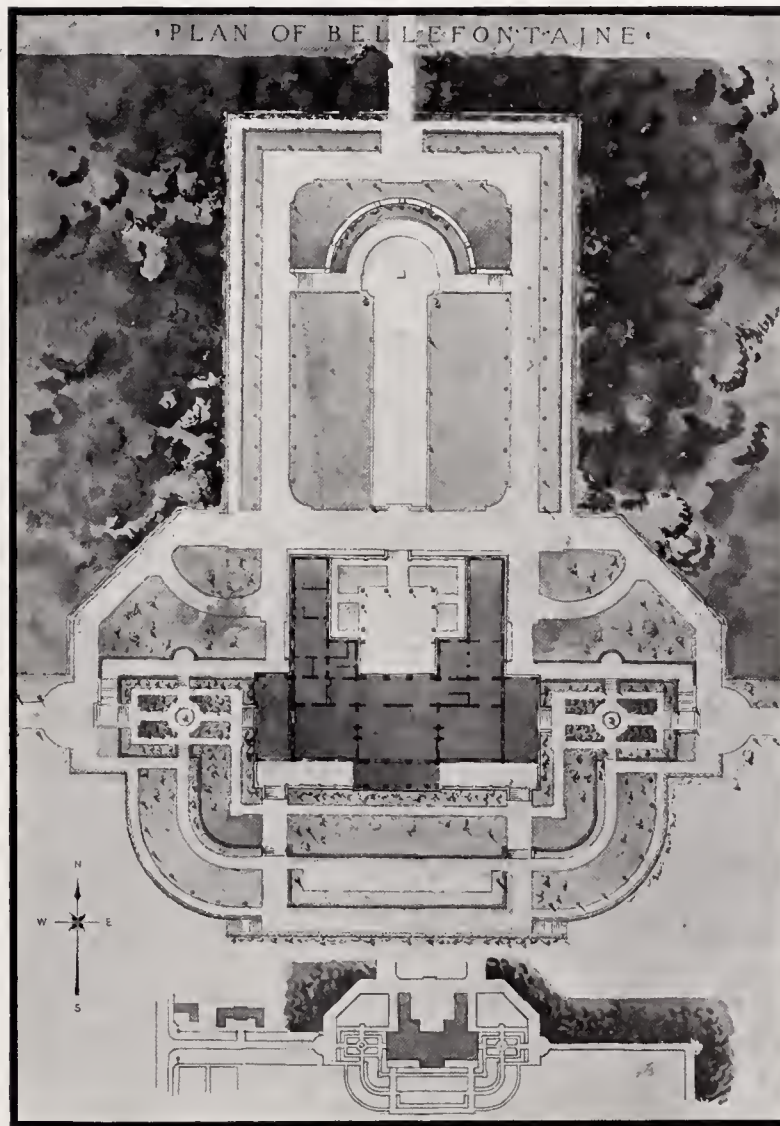
THE STABLE





STEPS TO THE EAST FLOWER GARDEN





THE PLAN OF BELLEFONTAINE



THE PERGOLA





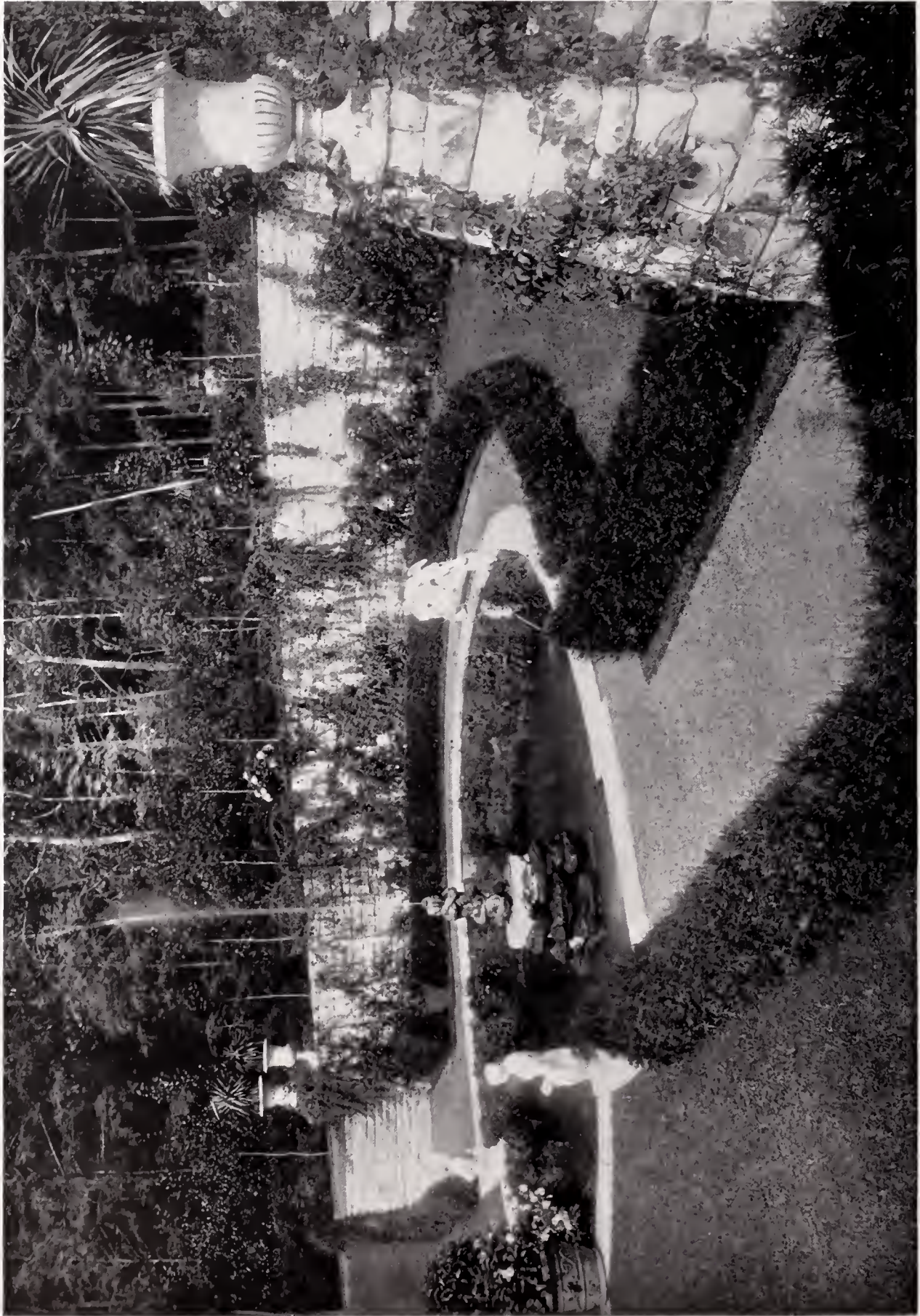
BELLEVUE FROM THE NORTH





THE FORECOURT FROM THE HOUSE





THE HEAD OF THE POOL





THE EAST FLOWER GARDEN FROM THE PORTICO



“Bellevue,” at Lenox, Massachusetts



THE END OF THE AVENUE



THE POOL





THE EAST AVENUE





# A House at Bernardsville, N. J.

Thomas Hunt, Esq., Owner

*Lord, Hewlett & Hull, Architects*



THE HOUSE FROM THE SOUTHEAST





THE ENTRANCE



## A House at Bernardsville, New Jersey



THE PLAN



THE LIBRARY

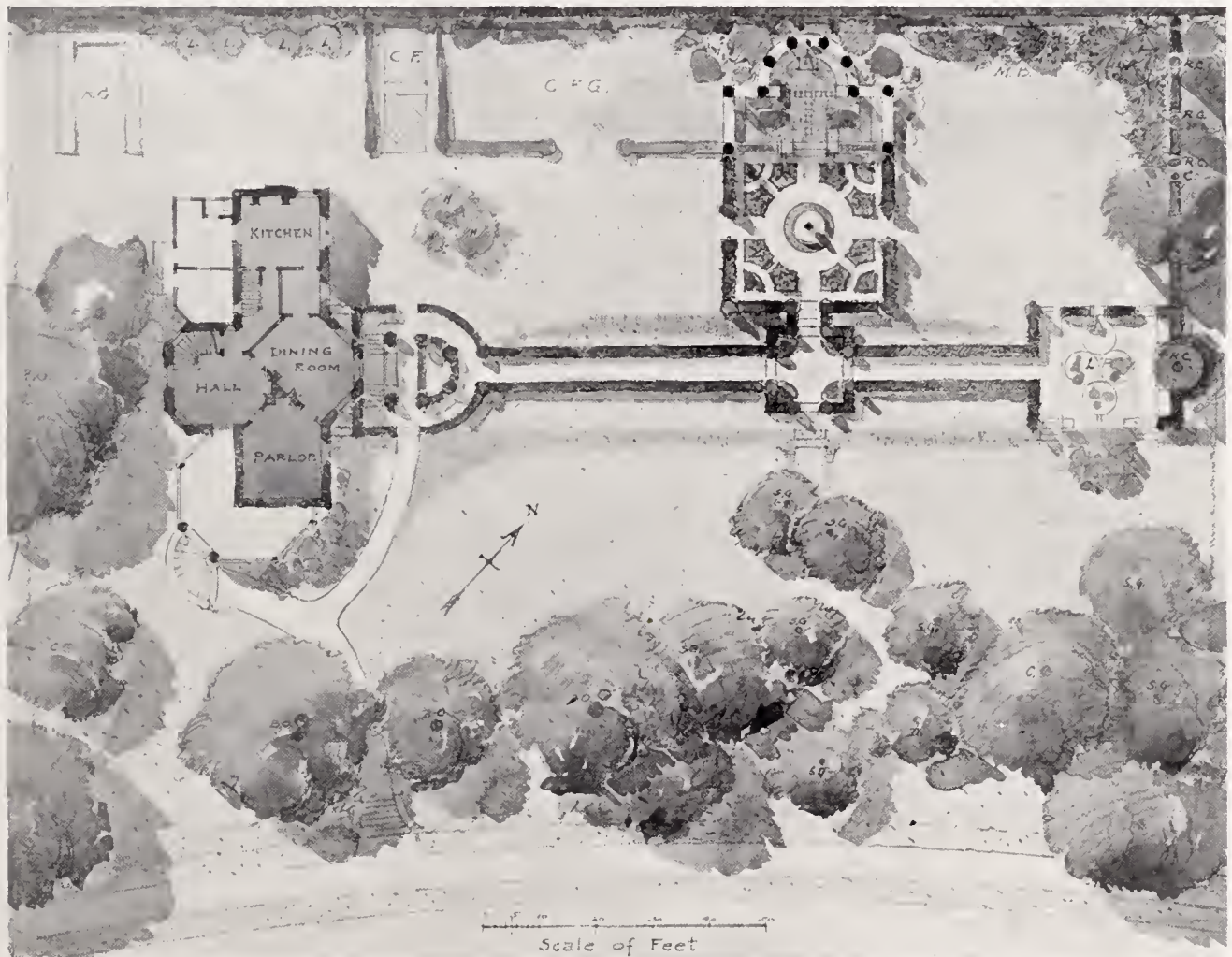


# “Sevenoaks”

## An Architect's Garden at Germantown, Philadelphia

Designed by the Owner

*Frank Miles Day, Architect*



THE PLAN OF “SEVENOAKS,” THE GARDEN OF MR. FRANK MILES DAY





THE FLOWER GARDEN, "SEVENOAKS"





THE PERGOLA IN SUMMER. "SEVENOAKS"





THE PERGOLA IN WINTER, "SEVENOAKS"



THE EXEDRA



A COLUMN AND CLEMATIS





THE END OF THE LONG PATH, "SEVENOAKS"





THE IRISES BELOW THE LILY POOLS, "SEVENOAKS"



# “Twin Oaks”

Washington, D. C.

Residence of Mrs. Gardiner G. Hubbard



A SUMMER HOUSE COVERED WITH CRIMSON RAMBLER





APPROACH TO THE HOUSE



THE WATER GARDEN, VICTORIA REGIA IN THE FOREGROUND



# A California Home

In Santa Clara County

*Willis Polk, Architect*



THE WEST SIDE OF THE HOUSE



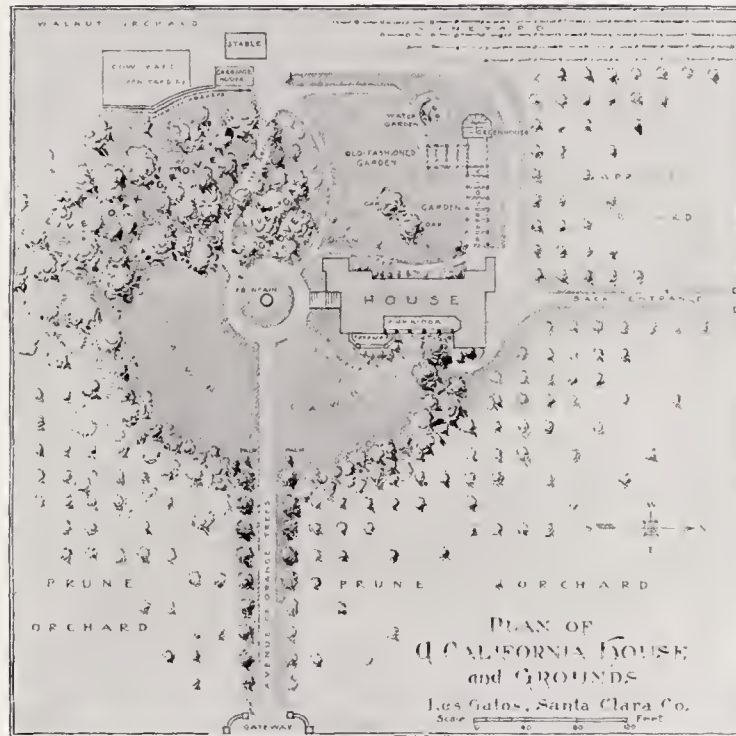


THE FRONT OF THE HOUSE



THE OPEN CORRIDOR





THE PLAN



FROM THE TERRACE





THE SOUTH END OF THE CORRIDOR



THE NORTH END OF THE CORRIDOR



# Ringwood Manor and its Gardens

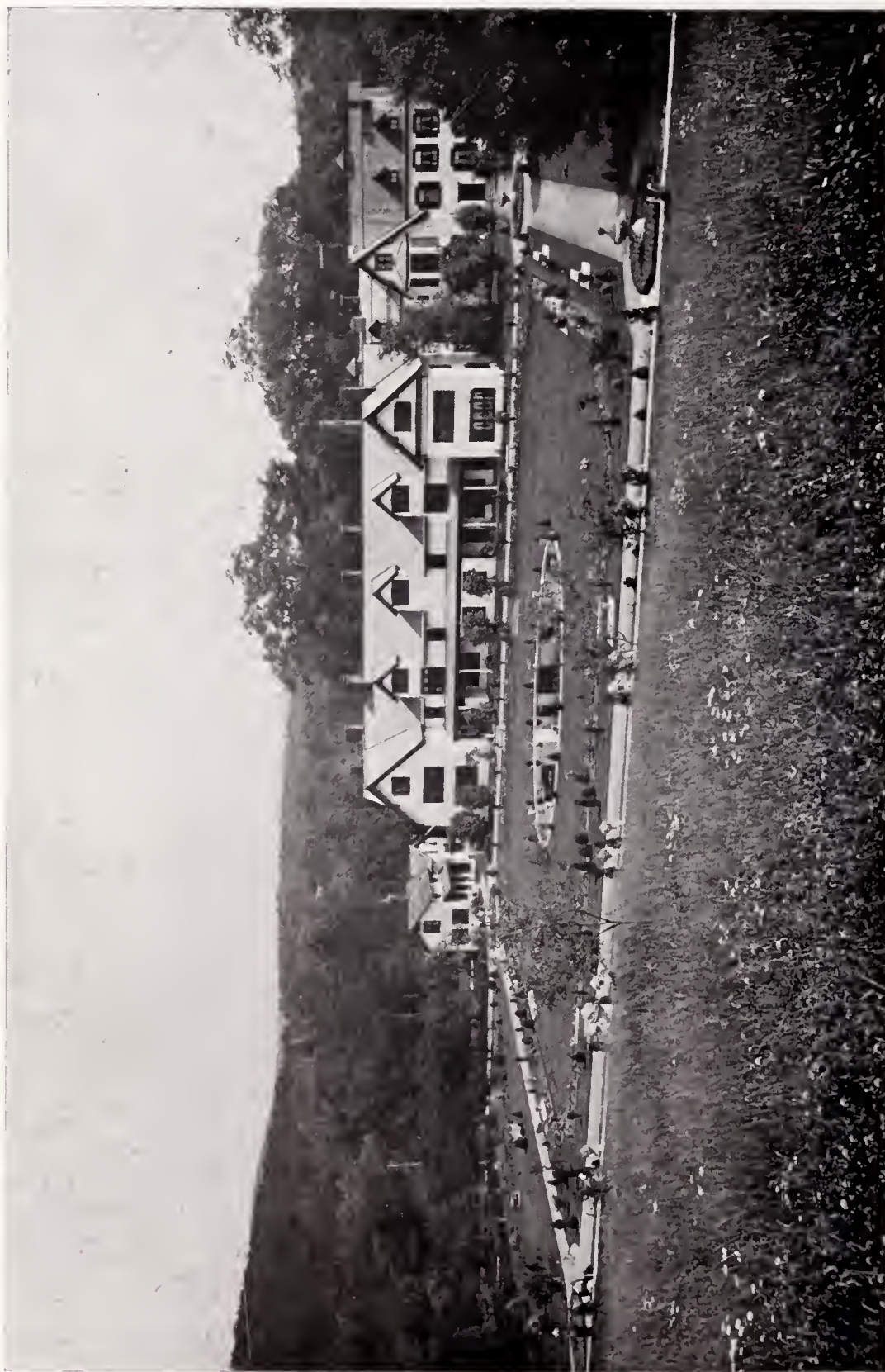
Passaic County, New Jersey

The Residence of Abram S. Hewitt



DOORWAY OF THE OLD WING





GENERAL VIEW OF THE GARDENS





THE POOL AND THE LOCUST TREES





THE PORTICO

Showing wrought-iron gates in the style of Robert and James Adam,  
preserved from old houses in Bowling Green, New York.

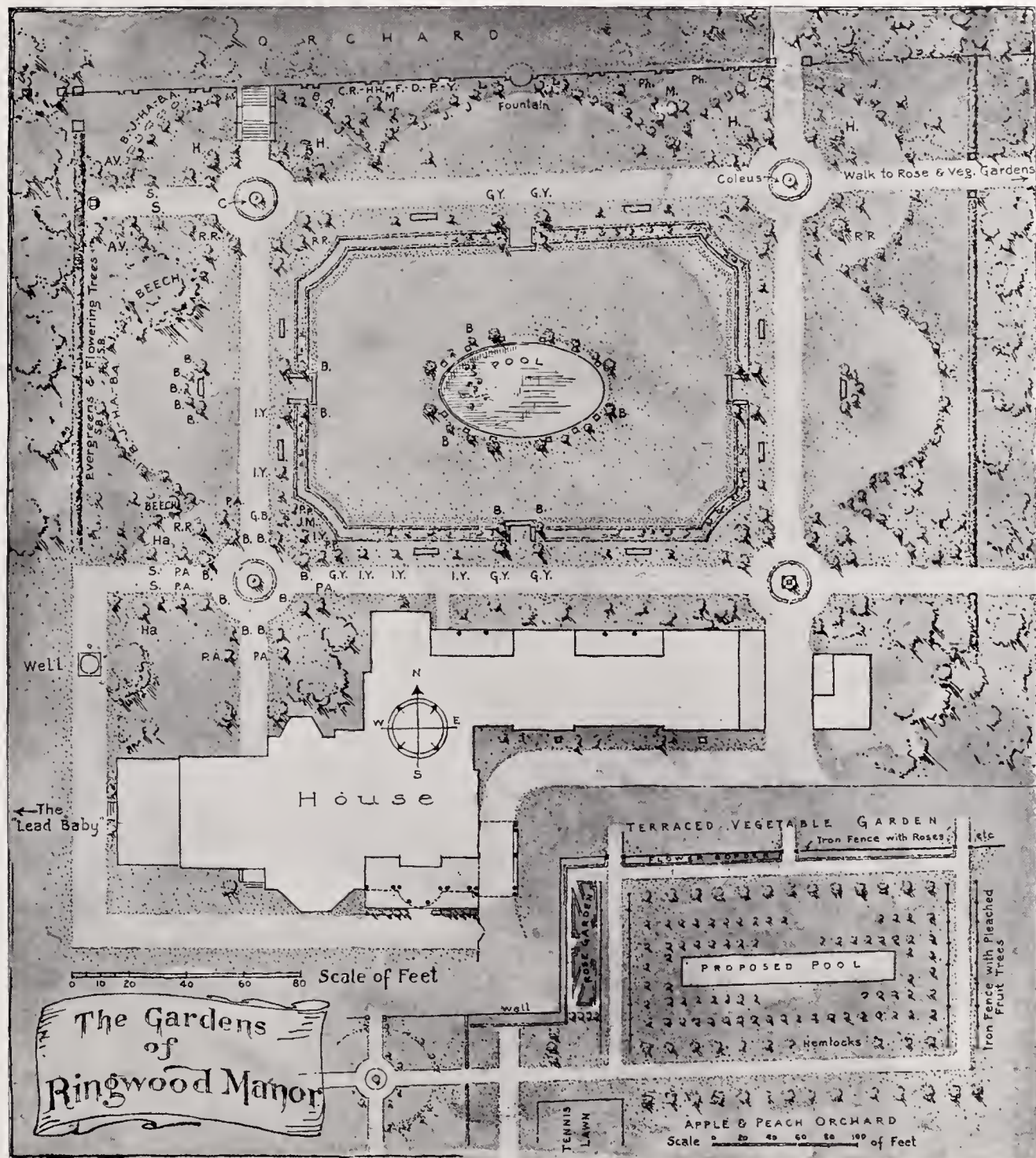


WALK IN VEGETABLE GARDEN



THE ITALIAN WELL-CURB





MEASURED PLAN OF THE GARDENS

A.V.	<i>Arbor-Vita</i>	B.A.	<i>Biota Aurea (Thuja)</i>	G.B.	<i>Golden Box</i>
J.	<i>Juniper</i>	R.R.	<i>Rosa Rugosa</i>	P.P.	<i>Prunus Pisardi</i>
H.A.	<i>Hardy Azalea</i>	Ha.	<i>Hawthorn</i>	P.A.	<i>Aurea Plumosa (Thuja)</i>
B.	<i>Box</i>	I.Y.	<i>Irish Yew</i>	S.B.	<i>Silver Birch</i>
H.	<i>Holly</i>	G.Y.	<i>Golden Yew</i>	M.	<i>Magnolia</i>
S.	<i>Spiraea</i>	J.M.	<i>Japanese Maple</i>	L.	<i>Larkspur</i>
C.	<i>Coleus</i>	Ph.	<i>Pbiox</i>	C.R.	<i>Climbing Roses</i>
H.H.	<i>Hollybocks</i>	F.	<i>Foxglove</i>	D.	<i>Dablais</i>
P.	<i>Peonies</i>	Y.	<i>Yuccas</i>		

The four intersections of the main paths are planted similarly.



## Ringwood Manor and its Gardens



THE NORTH WALK OF THE FORMAL GARDEN, SHOWING VENETIAN  
ORNAMENT OF ISTRIAN STONE



THE NORTH WALK OF THE FORMAL GARDEN, SHOWING FOUNTAIN AND  
COUPLETS OF VENETIAN CARYATIDS

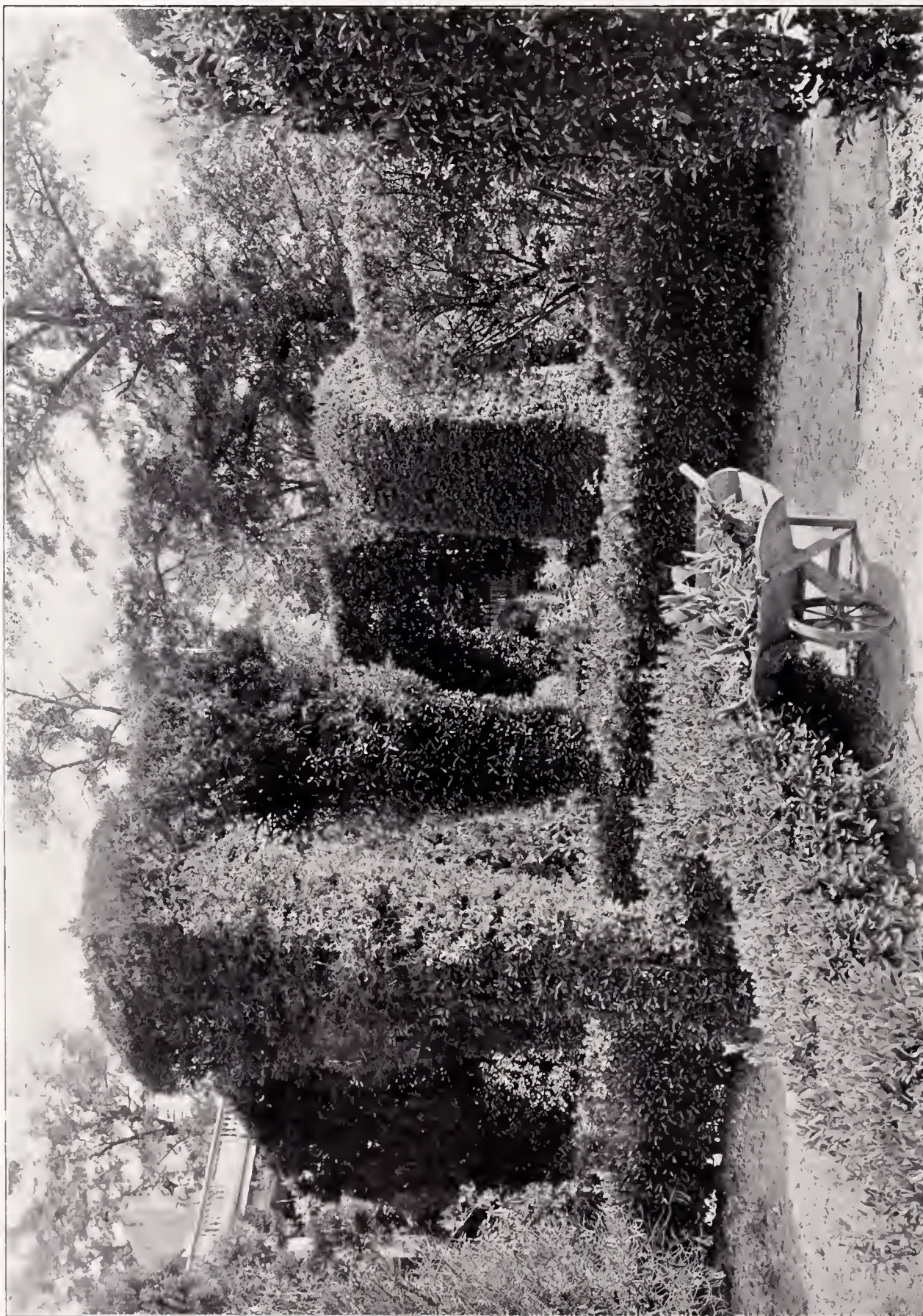


Some Interesting Examples  
of Old Gardens at  
Camden, South Carolina



A VISTA AT "LAUSANNE"





OLIVE HEDGES AND CEDAR ARCHES AT "LAUSANNE," AN OLD GARDEN AT CAMDEN, SOUTH CAROLINA





THE SOWELL GARDEN AT CAMDEN, SOUTH CAROLINA





TOPIARY WORK IN THE SOWELL GARDEN



THE HOUSE AT "HOLLY HEDGE"





A WINDING PATH AT "HOLLY HEDGE"



THE VERANDA OVERLOOKING THE GARDEN AT "HOLLY HEDGE"





THE SOWELL GARDEN FROM THE HOUSE



A GREAT ARCH OF HOLLY AT "HOLLY HEDGE"





AN EARLY VIEW OF THE HOUSE, SHOWING THE ARCHED DRIVEWAY

# “The Orchard”

At Southampton, L. I.

*McKim, Mead & White, Architects*



THE OVAL IN FRONT OF THE HOUSE

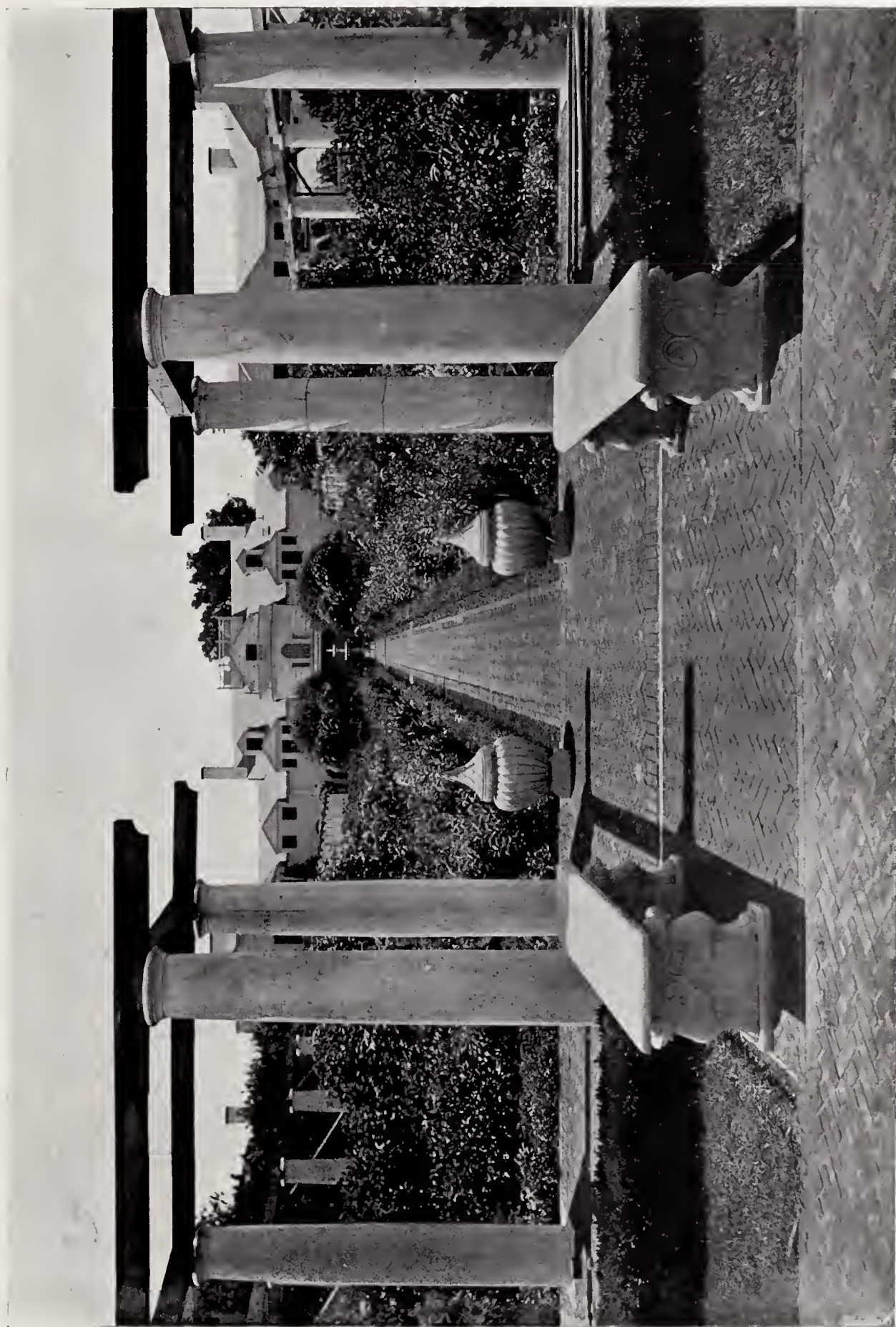


“The Orchard” at Southampton, Long Island



AN ENTRANCE TO THE STUDIO AT "THE ORCHARD"





MARBLE BENCHES AT THE EXIT FROM THE FLOWER GARDEN



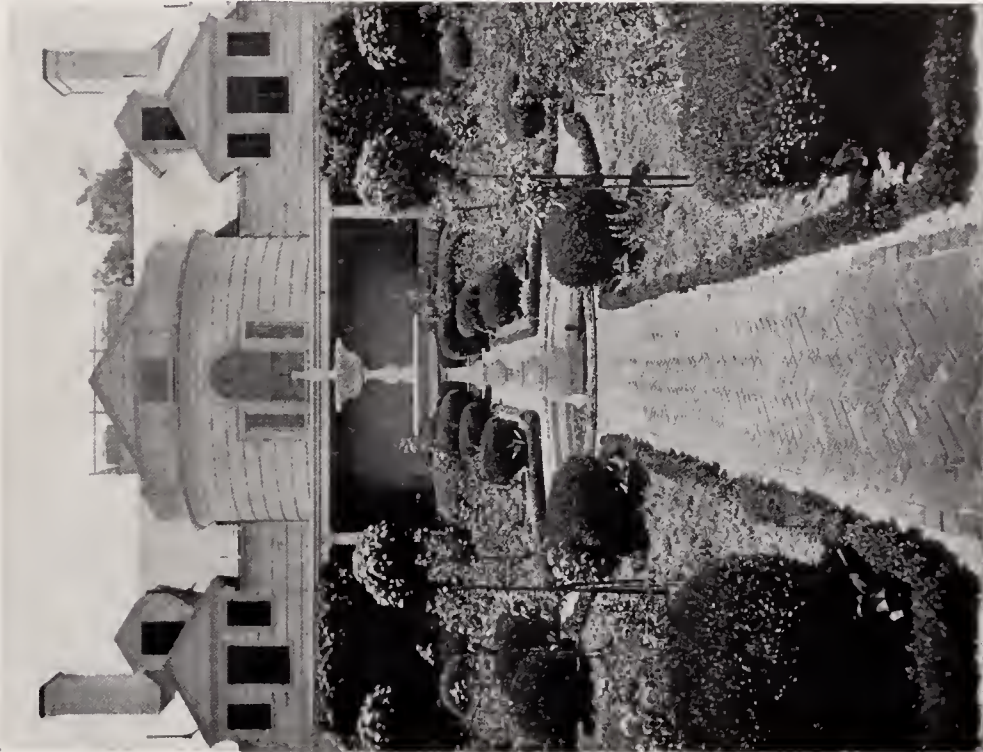


THE PEONY WALK



THE LILY POND AND HOUSE AT AIRDLIE





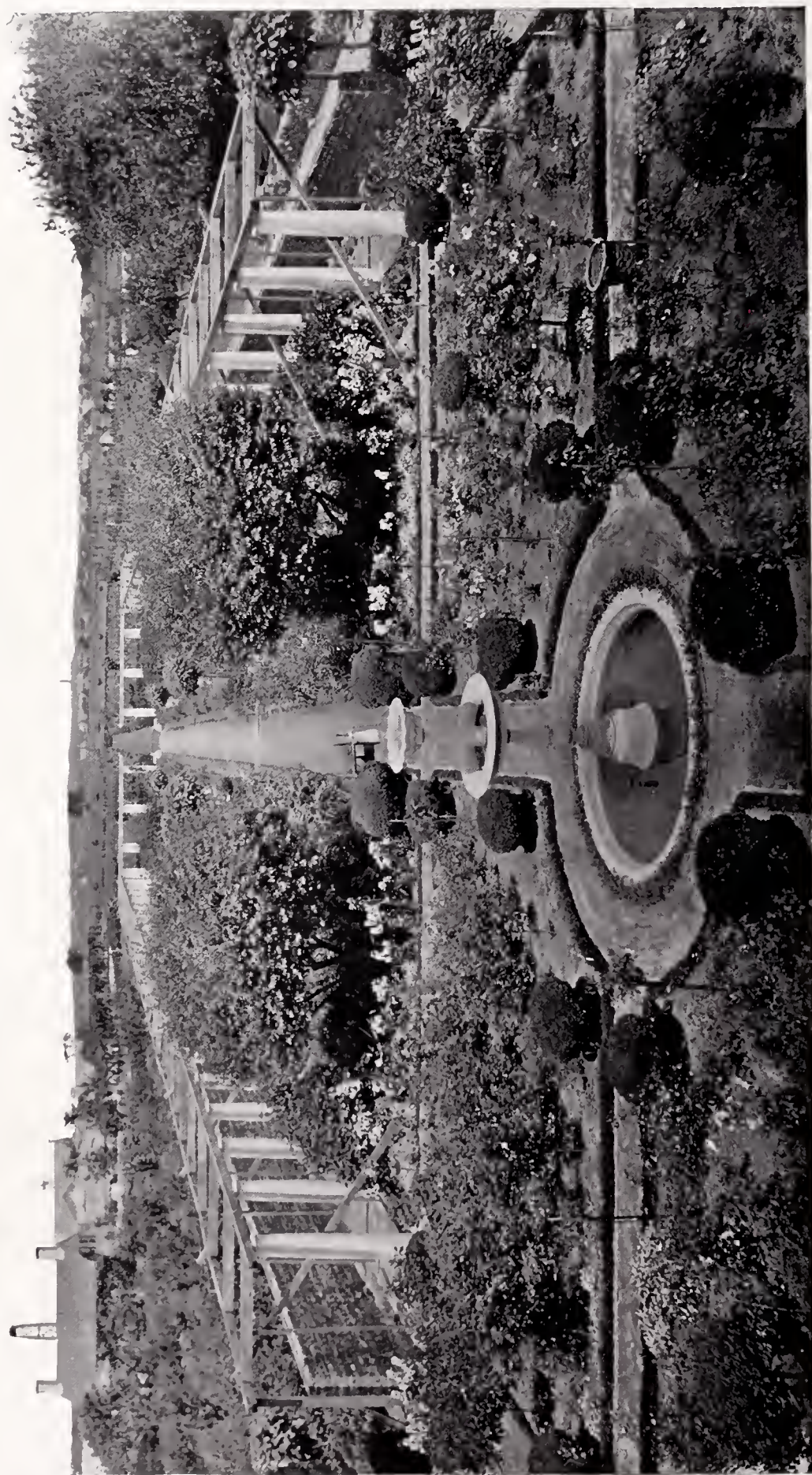
THE PARTERRE WITHIN THE WINGS OF THE HOUSE



THE WALK NORTH OF THE FLOWER GARDEN

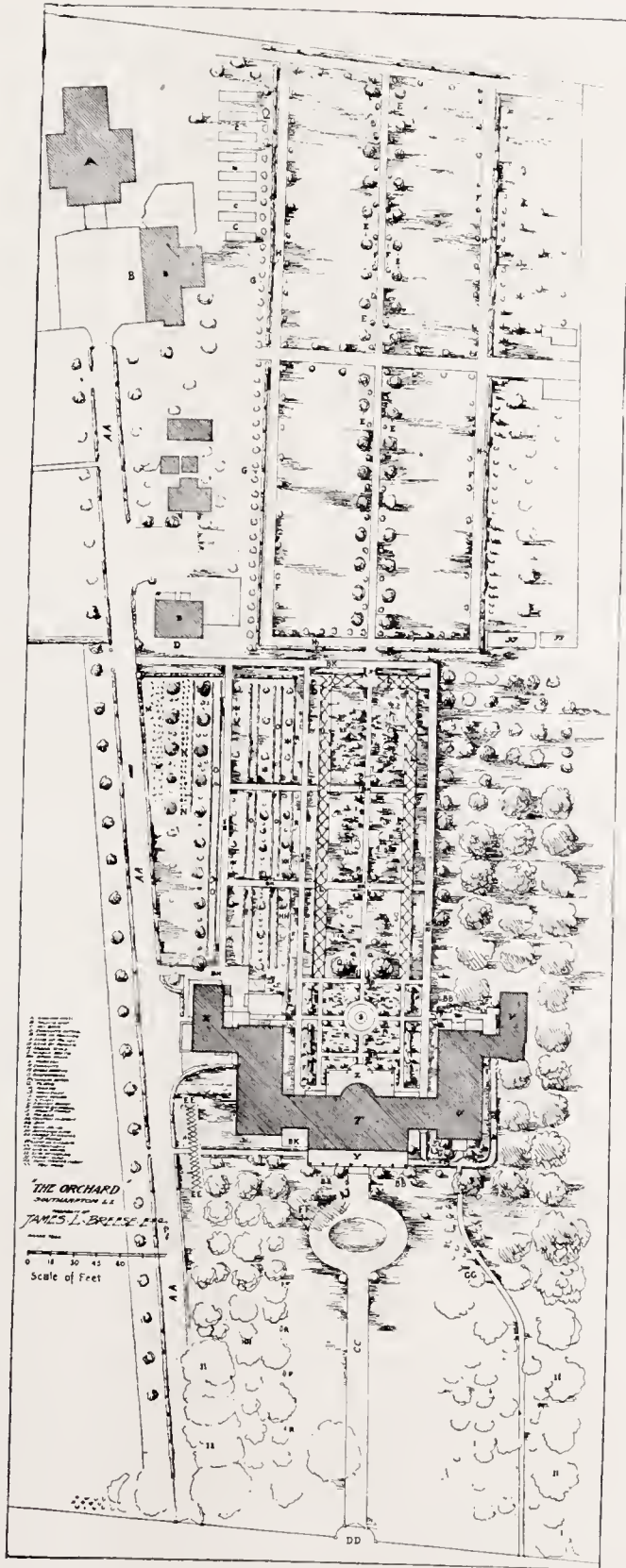


“The Orchard” at Southampton, Long Island



THE FORMAL GARDEN OF "THE ORCHARD," TAKEN IN SEPTEMBER, 1902, DURING THE RESTORATION OF THE PERGOLA WALL





THE PLAN OF "THE ORCHARD"



THE LANDSCAPE IN WHICH "THE ORCHARD" IS SITUATED





# Residence of Mr. Stanford White

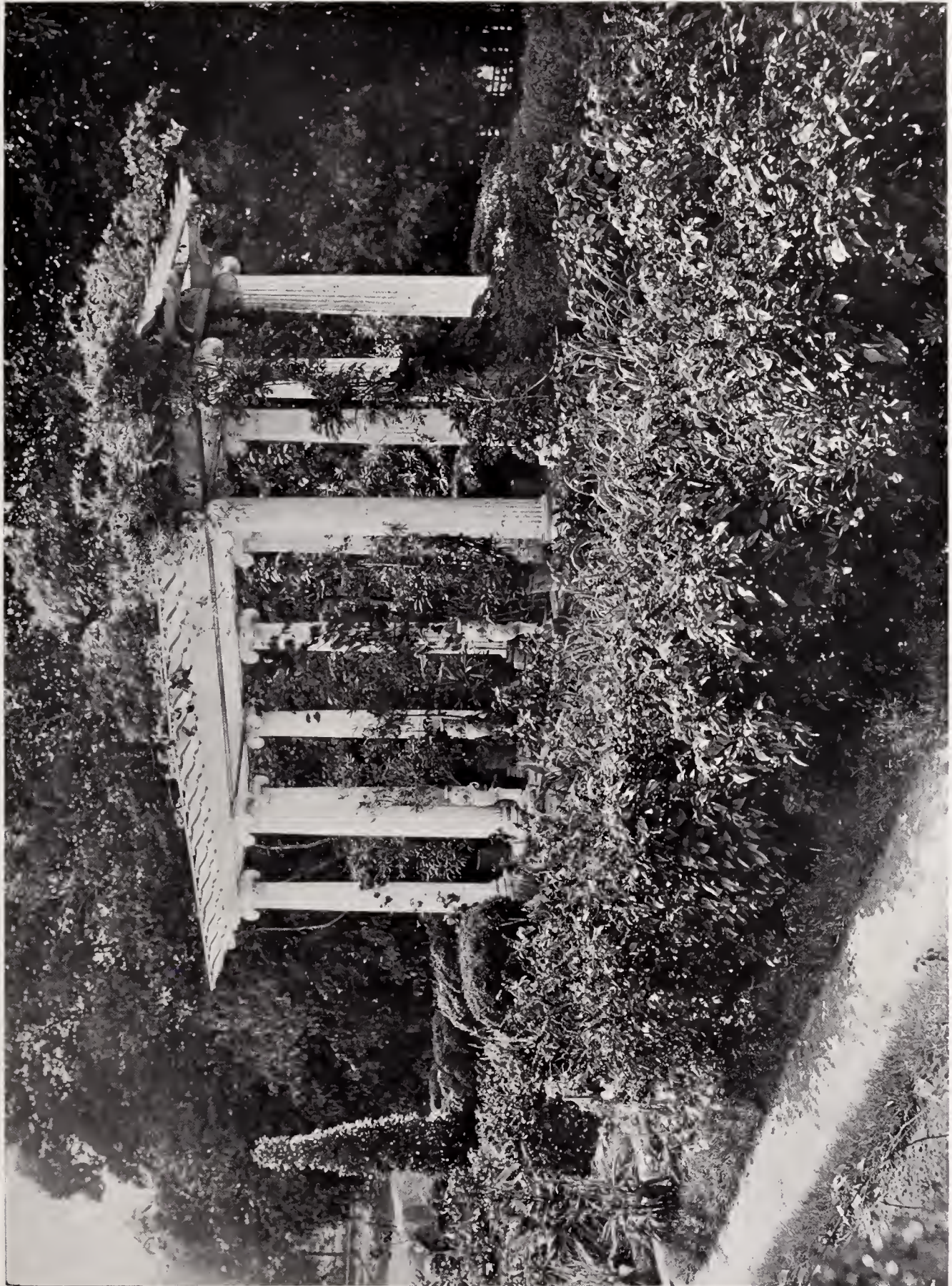
St. James, Long Island

*McKim, Mead & White, Architects*



THE TERRACE BEFORE THE HOUSE



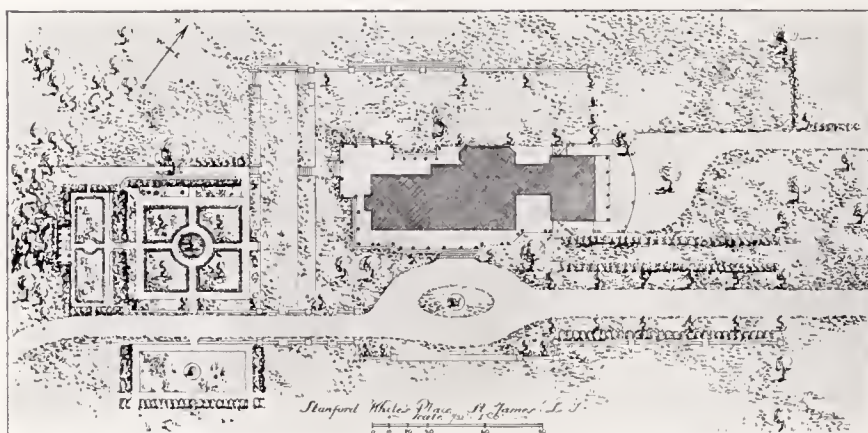


THE PERGOLA OF MR. STANFORD WHITE'S GARDEN





THE OVAL CARRIAGE TURN BEFORE THE HOUSE



THE PLAN OF THE HOUSE AND GROUNDS



THE PORCHES UPON THE NORTH





IN THE FORMAL GARDEN OF MR. WHITE'S PLACE



## Residence of Mr. Stanford White, St. James, Long Island



THE GARDEN AND ITS BACKGROUND



THE CENTRAL WALK OF THE GARDEN





A VENUS AND A SATYR GUARDING A PATH



A TERRACE WALL



# “Miravista,”

At Montecito, Santa Barbara County,  
California



THE APPROACH FROM THE GARDEN





THE PLANTING AT THE TERRACE WALLS “MIRAVISTA”



Residence of H. C. Bennett, Esq.,  
Jersey City, New Jersey

*Wilson Eyre, Architect*

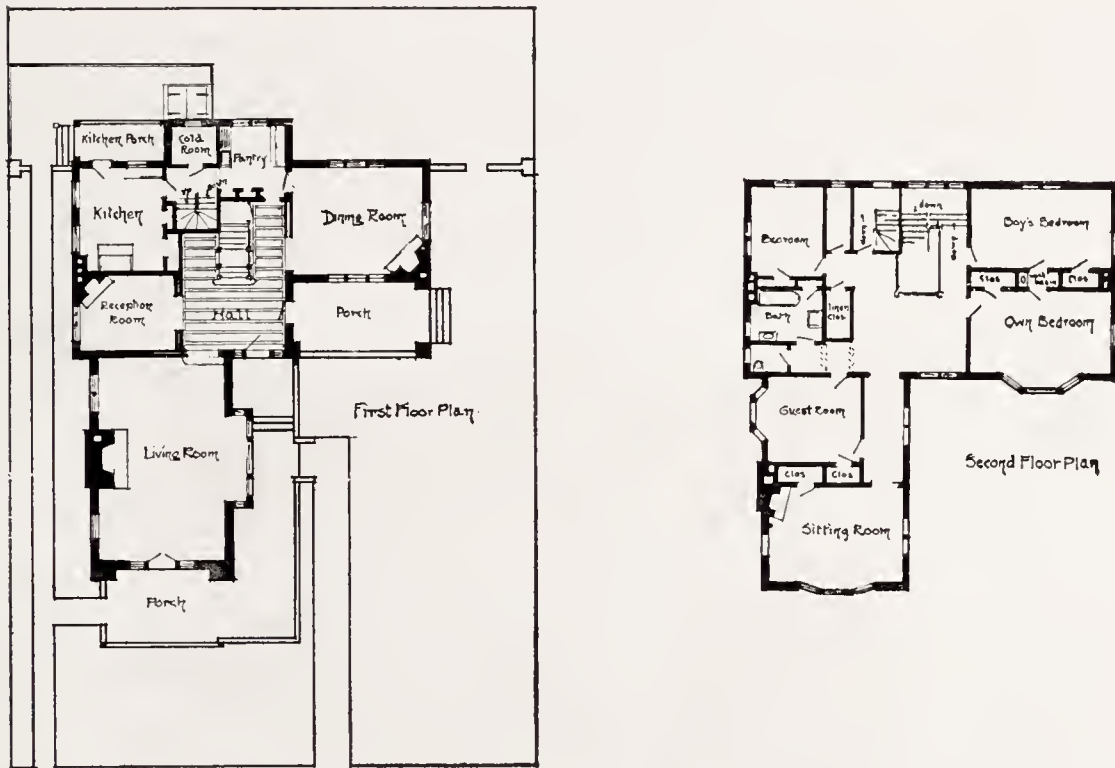


THE ARCHITECT'S PRELIMINARY STUDY



THE FRONT OF THE HOUSE





THE PLANS



THE REAR OF THE HOUSE





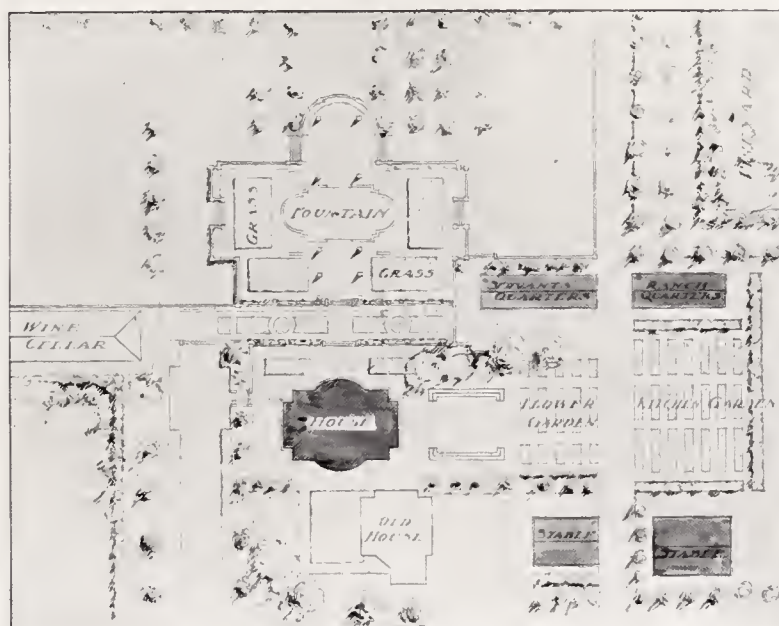
VIEWS OF THE LIVING-ROOM



# “Beaulieu”

Cupertino, Santa Clara County, Cal.

*Willis Polk, Architect*



THE PLAN OF “BEAULIEU”



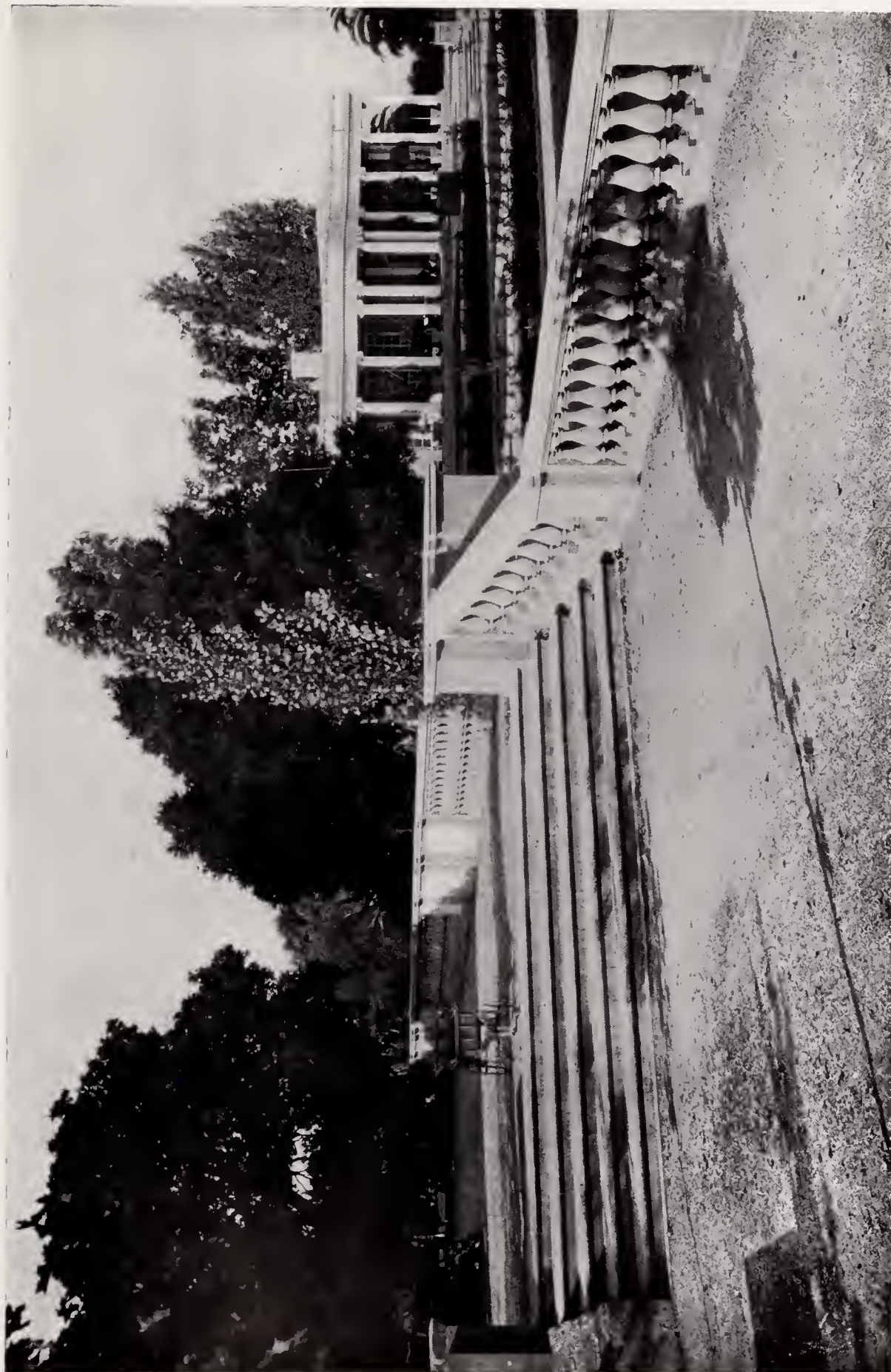
THE TERRACE BEFORE THE HOUSE





THE HOUSE FROM THE POOL





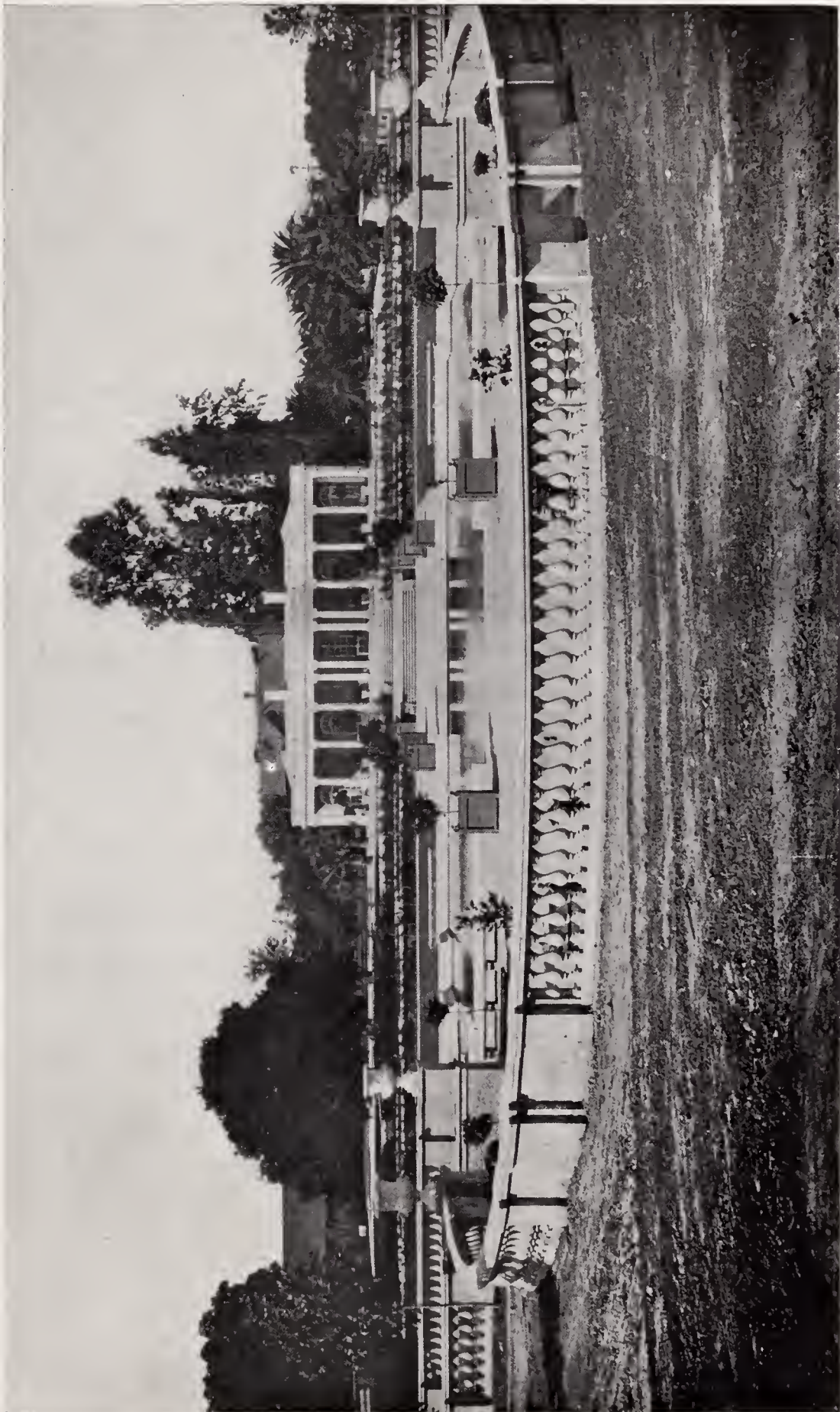
THE PROMENADE AROUND THE GARDEN





THE POOL





THE HOUSE ACROSS THE SUNKEN GARDEN





A WALK IN THE PLANTATIONS



THE LIBRARY





BEDROOMS



THE DINING-ROOM



# Conyers Manor

Greenwich, Conn.

Estate of E. C. Converse, Esq.

*Donn Barber, Architect*



FRONT OF MAIN HOUSE





A COTTAGE ON THE ESTATE



GATE LODGE



LIVING-ROOM



## Conyers Manor



MAIN ENTRANCE



SALON





THE DEN



DINING-ROOM



Brook Farm  
Tuxedo Park, New York  
Estate of Richard Delafield, Esq.

*Donn Barber, Architect*



A VIEW OF THE GARDEN





THE STABLES



THE GREENHOUSES















BRIGHAM YOUNG UNIVERSITY

DATE DUE

[illegible]

DEMCO 38-297



